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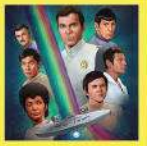

THE OFFICIAL MAGAZINE #10

Team Player!

Actor Penny Johnson Jerald talks Star Trek: Deep Space Nine

STARSHIP SABOTAGE!

An exclusive, all-new Star Trek *story!*

Hail The Queen!

Guest Star Susanna Thompson on Being Borg

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Captain's Log

A new year, a new *Star Trek Explorer* – and plenty of things to come in the worlds of *Star Trek*… and I'm glad you're here to learn more!

Alongside our exclusive fiction, interviews and features, we're delighted to bring you a new "Q Continuum" round-up, from longtime contributor and much appreciated writer Ian Spelling, with *Star Trek* actors and behind the scenes crew recalling some of their strangest encounters with fans. We'll have more next issue.

We're also bringing you a never-before-published interview with veteran TV director Robert Butler, whose death was announced last November. Although his contribution to the franchise, as director of the first *Star Trek:* The Original Series pilot, "The Cage", proved a road not taken as produced, his work still informs the stories of *Star Trek* today, and is much appreciated by many.

Behind the scenes at *Star Trek Explorer*, we've been busy working on bringing you an even wider range of fiction later in 2024, featured in the physical magazine and our subscriber digital supplement.

I'm excited to reveal that we'll be adding tales from the world of *Star Trek* games current and future later this year… so do stay with us. It's going to be a wild ride!

John Freeman
Editor

CONTRIBUTOR SPOTLIGHT

RICH HANDLEY

Rich Handley edited 70 volumes of the *Star Trek Graphic Novel Collection*. A former columnist for Star Trek Communicator magazine, he contributed essays to IDW's five *Star Trek* comic-strip reprint hardcovers and the *Star Trek* 400th Issue, as well as *New Life and New Civilizations: Exploring Star Trek Comics* (Sequart). Other contributions include *Star Trek: The Complete Comic Book Collection* (GIT), *Star Trek Adventures: Shackleton Expanse Campaign Guide* (Modiphius), and the online column, "Star Trek Comics Weekly."

▪ Learn about Rich's work at richhandley.com

STAR TREK™ EXPLORER
THE OFFICIAL MAGAZINE

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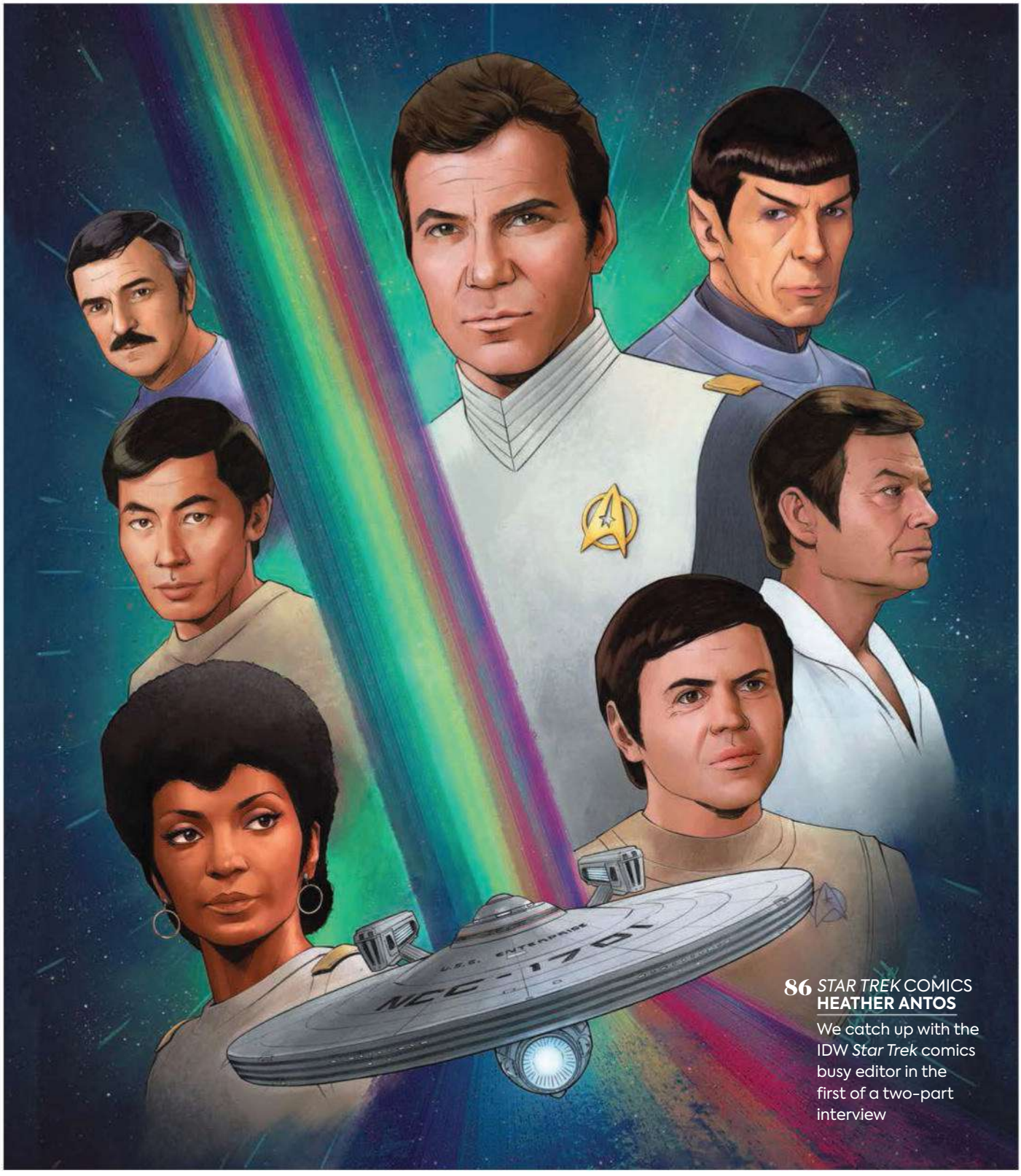

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HEATHER ANTOS
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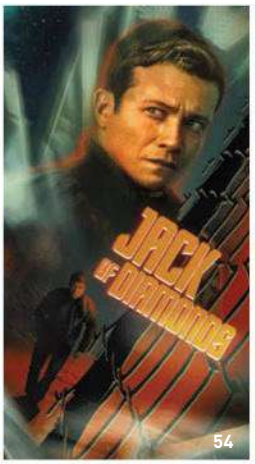

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EXPLORING THE *STAR TREK* UNIVERSE

REPORTING TEAM: JAY STOBIE

Fans 'Go Fast' for *Star Trek: Prodigy*

In true *Star Trek* fashion, the franchise's devoted fans played a key role in *Star Trek: Prodigy*'s successful jump to Netflix, where, this year, the hopeful crew of youngsters will be embarking on new adventures in the show's second season. Netflix is also the new home for *Prodigy*'s much–heralded, Emmy-nominated first season, allowing new viewers to get up to speed on why its fans are so passionate about the series.

In a statement released on social media, *Prodigy*'s own Kate Mulgrew offered her thoughts on the move, proclaiming, "I've always held that the *Star Trek* fan base is among the strongest and most intelligent in the world. They have shown their collective passion, and we're happy to be able to celebrate *Prodigy* once again." Alex Kurtzman praised fans at New York Comic Con, emphasizing, "*Star Trek: Prodigy* is back because you guys brought it back." The show's executive producer added, "And it is because of you, because almost 35,000 signatures on that petition, a plane over Netflix, and they heard you."

The words from *Prodigy*'s cast and creatives were appreciated, and fans took to X to express their gratitude. Dane Yoshida (@DaneYoshida) exclaimed, "I'm so overjoyed," while Michele (@megsmamma) wrote, "So incredibly happy for everyone involved."

An Animation Celebration

Between *Star Trek: Prodigy*'s return and the continued hype surrounding *Star Trek: Lower Decks*, the animated future for the franchise is as bright as ever. To commemorate *Star Trek: The Animated Series*' 50th anniversary, CBS Studios collaborated with creative consultant Casper Kelly on *Star Trek: Very Short Treks*, a series of five animated shorts that evoke the aesthetic of *The Animated Series*. "It was a fun opportunity to experiment with *Star Trek* and comedy," remarked Kelly, "You know, try to stretch some boundaries a little bit, and just see what you can do, and it still feels like *Star Trek*."

The entire run of *Very Short Treks* can be found on YouTube.com/StarTrekOfficial, while the accompanying comic, *Star Trek: The Animated Celebration Presents 'The Scheimer Barrier,'* is available to read at StarTrek.com.

Sons and Daughters

Star Trek helped shape the bond between Kid Cudi and his father, and similar familial ties are reflected throughout some of the franchise's most impactful stories. Spock's relationship with his father was initially examined in *Star Trek*'s "Journey to Babel," while Sidney La Forge and Jack Crusher grappled with their fathers' legacies throughout *Star Trek: Picard*'s third season. *Star Trek: Deep Space Nine* was packed with meaningful moments between Captain Benjamin Sisko and his son Jake, as two of the show's standout episodes – "Explorers" and "The Visitor" – focus on the duo's enduring fellowship.

The Fortnite Factor

As reported last issue, music superstar Scott Mescudi, better known as Kid Cudi, joined with *Star Trek* to launch the "Boldly Be" Campaign, a groundbreaking multimedia project inspired by *Star Trek*'s IDIC (Infinite Diversity in Infinite Combinations).

In addition to the hit single "Heaven's Galaxy" and an exclusive clothing line, "Boldly Be" brought Kid Cudi into the world of Fortnite with the *Star Trek X Kid Cudi: Mirror Mayhem* experience.

Kid Cudi's character, Captain Skyles, honors Kid Cudi's late father, who he cites as the driving force behind his fandom.

"My dad used to have me sit and watch *Star Trek: The Next Generation*. We would sit and watch marathons of that show for hours. In doing so, I became kind of hooked," shared Kid Cudi. "Skyles is my father's middle name. I knew if my dad was alive to see this, man, he would freak out."

Heaven's Galaxy

Filled with hope and optimism, Kid Cudi's *Star Trek*-infused single "Heaven's Galaxy" provides the perfect theme song to accompany the "Boldly Be" Campaign. "This song was about making an anthem for the *Star Trek* universe," Kid Cudi said of the track's inclusive vibe. "Something that could live and represent all generations of *Star Trek*." Written by Kid Cudi and produced by Dot Da Genius, "Heaven's Galaxy" can be purchased on all streaming platforms and at shop.KidCudi.com.

Lower Decks! Lower Decks!

EXO-6 is diving into the realm of *Star Trek: Lower Decks* with its new line of seven-inch tall interchangeable statues. The first wave of figures, including Beckett Mariner, Brad Boimler, and two versions of Badgey, comes packaged together at EXO-6.com. Other recent EXO–6 additions include 1:6 scale articulated figures of *Star Trek: Voyager*'s Tom Paris and Harry Kim. Want even *more* Lower Deckers? Zen Monkey Studios has you covered with four hard enamel *Lower Decks* pin sets available at ZenMonkeyStudios.com.

Cheer for the Engineer – and Funko *Star Trek: Lower Decks* are here

Star Trek: The Next Generation's Lieutenant Geordi La Forge heroically took the center seat in the first-season thriller "The Arsenal of Freedom," and Funko have paid tribute to the young officer's actions with an exclusive Geordi La Forge Pop! The four-inch vinyl figure depicts La Forge in his red Starfleet uniform from the early days of *The Next Generation* while he takes command of the *U.S.S. Enterprise* NCC 1701-D's captain's chair.

The ever-expanding Funko Pop! line of vinyl figures also recently added *Star Trek: Lower Decks* character to its line-up, with Pop! Beckett Mariner, Pop! Bradward Boimler, Pop! D'Vana Tendi, Pop! Samanthan Rutherford, and Badgey Pop! available now. As with with all Funkos, each four-inch vinyl figure comes in a display box.

All these figures are available at Funko.com, where you can find an array of *Star Trek* treasures for your collection.

Motion Picture Magic

Under the vigilant gaze of Creative Director Matt Ferguson, UK based pop-culture art and collectibles brand Vice Press has begun its initial foray into producing an ongoing series of limited edition fine art posters, prints, and collectibles based on *Star Trek*'s cinematic (and small screen) escapades.

From original theatrical posters and artwork to newly commissioned works, the collection kicked off with Ferguson's brand-new *Star Trek: The Motion Picture* poster, which was swiftly followed by a remastered edition of Bob Peak's original poster for the film. Vice Press has teased upcoming releases involving classic art from *Star Trek II: The Wrath of Khan* and *Star Trek: Picard*, as well as additional pieces by artists Florey, Paul Shipper, Rachael Stott, and Danny Schlitz. Stay tuned to Vice-Press.com for the latest updates and purchase details.

History Never Forgets

This news will come as no surprise to William T. Riker, who famously stated that fate protects fools, little children, and ships named *Enterprise*. Thanks to De Agostini Publishing's FanHome, collectors interested in assembling *Star Trek: The Next Generation*'s very own *U.S.S. Enterprise* NCC 1701-D – whether they're looking to start from scratch or pick up where their build left off – can rest assured that their projects can be completed.

The die-cast metal *U.S.S. Enterprise*–D replica is a 26–inch long build–up model that supplies everything you need to construct your own *Galaxy*-class ship, on a monthly basis. The highly-detailed replica comes to life with illuminated windows, light-up engines, illuminated deflector dish, and detachable saucer section, while the accompanying magazines beam in with tutorials, behind-the-scenes facts, and in-depth articles. Begin your journey by visiting FanHome.com.

Deltan Debut

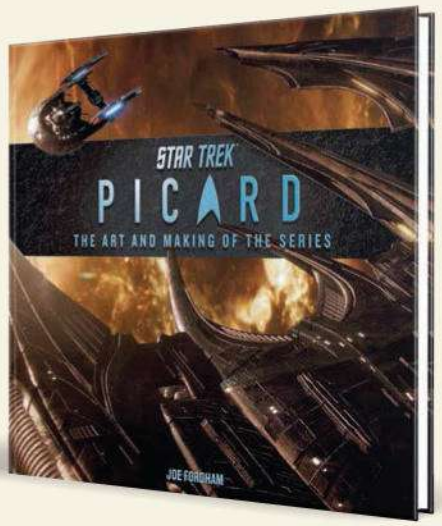
Star Trek: The Motion Picture broke ground in many ways, and it also marked the debut of the Deltan species in the form of Lieutenant Ilia (Persis Khambatta), the *U.S.S. Enterprise*'s navigator. Most recently, Deltans made their presence known once again in *Star Trek: Picard*'s second-season premiere, "The Star Gazer," when Soji Asha and Agnes Jurati dined with a Deltan delegation at a festive gathering on Raritan IV.

Coming Soon: *Star Trek: Picard The Art and Making of the Series*

Star Trek: Picard The Art and Making of the Series, an in-depth look at the making of *Star Trek: Picard*, is on sale soon from all good bookshops, written by John Fordham and published by Titan Books. The new book explores each of the three separate season-long narratives, which tell the story of Picard in later years.

A beautifully illustrated hardback, featuring behind-the-scenes and on-set photography, and a range of production art, alongside interviews with showrunners, writers, cast, and crew, discussing concepts and character arcs, "Spotlight" features explore makeup, costumes, art, and visual effects. A final section features reflections on the much-beloved character, from his original incarnation in *Star Trek: Next Generation* through to its final satisfying conclusion.

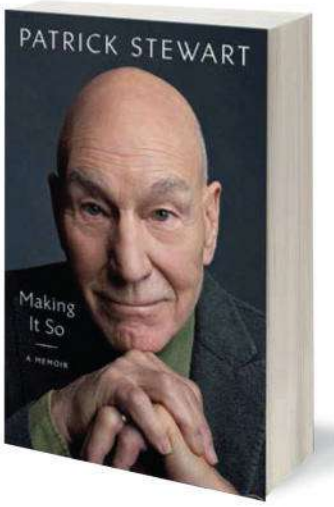
A former associate editor at *Cinefex*, Joe Fordham has worked in visual effects, animation, postproduction, miniature effects, special effects, and creature effects in London and Los Angeles. His short films have appeared on the BBC, Channel 4 TV, and BAFTA/LA.



Patrick Stewart Tours the Galaxy

Author, actor, producer, and, dare we say, *Star Trek* legend Patrick Stewart opened hailing frequencies to call upon some familiar faces to buttress his *Making It So* book tour, as his *Star Trek: The Next Generation* co-stars Whoopi Goldberg and LeVar Burton moderated promotional events. Appearing on the BBC's *The Zoe Ball Breakfast Show* in the UK, Stewart even cited Goldberg's first appearance as Guinan in the episode "The Child" as a "memorable and wonderful" moment in his career.

Upon learning his publication had become a *New York Times* and *USA Today* bestseller, Stewart opted to make a special dedication via social media. "This is an unexpected honour in my life and how I wish I could share this with my loving mother, Gladys," wrote the author. "To each and every one of you who has bought the book, thank you and enjoy!" The heartfelt post was accompanied by a black–and–white image of a young Stewart with his mother. Published by Gallery Books, Stewart's *Making It So* memoir can be found at SimonAndSchuster.com.



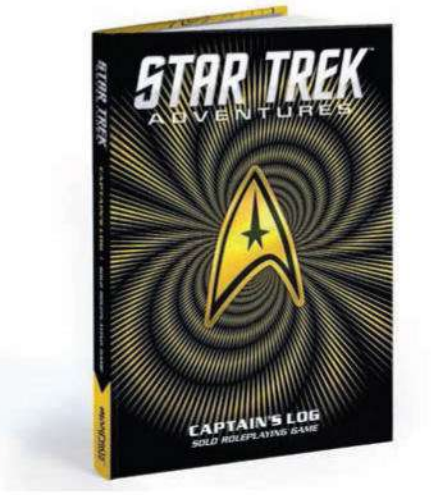
Honored Alumni

Star Trek: Picard's Todd Stashwick, who captained the *U.S.S. Titan*–A as Liam Shaw, organized a Legends of Eleanora: The Light of the Child charity stream to benefit the Pablove Foundation's fight against childhood cancer. Joined by his *Picard* castmate Mica Burton, as well as Tawny Newsome and Jack Quaid from *Star Trek: Lower Decks*, the cadre of entertainers raised over $32,000 through an astounding show of love and generosity from their audience. Learn more about the Pablove Foundation's history and work at Pablove.org.

Meanwhile, Stashwick's fellow *Picard* alumnus **LeVar Burton** continued to acquire well–earned recognition for his tireless education advocacy. Burton headlined the "Artists Against Book Bans" letter which was endorsed by over 175 creatives, including Ariana Grande, Mark Ruffalo, Amanda Gorman, and *Star Trek* actors Padma Lakshmi, Kristin Bauer, Ron Perlman, and Greg Grunberg. Burton also served as the Honorary Chair of 2023's Banned Books Week, and the National Book Foundation chose him to host the 74th National Book Awards Ceremony.

Taking the Center Seat

Every *Star Trek* fan dreams of captaining their own starship, and Modiphius Entertainment with the *Star Trek Adventures' Captain's Log Solo Roleplaying Game*. Combining the award-winning rules of *Star Trek Adventures* with the ability to play solo, the game gives you the chance to write your own captain's log and record the progress your ship has made on its galaxy–spanning missions, which can be created by the player or randomly generated. Captains can also decide if they'd like to play cooperatively with friends as their senior staff. *Captain's Log* stuns with its 326-page full color digest–sized rulebook and can be purchased – either as a PDF or in print – at Modiphius.Net.



The Age of Wooden Ships

Captain Jean–Luc Picard never shied away from his love for building ships in a bottle, and the IncrediBuilds *Star Trek: The Next Generation: U.S.S. Enterprise* NCC 1701-D 3D Wood Model and Book gives you an opportunity to create your own modeling memories. Accompanied by a 32-page softcover book that chronicles key technical and historical details about the *U.S.S. Enterprise*-D, the wood model arrives in the form of a laser–cut, FSC®–certified wood sheet with easy–to–assemble pieces and step–by–step instructions. Coloring and crafting ideas, high–quality imagery, and behind–the–scenes details round out the impressive ensemble. This displayable 3D *Enterprise*–D set can be ordered at InsightEditions.com.

In Memoriam

Star Trek Explorer regretfully reports the passing of *Star Trek* author and researcher **Allan Asherman**. The talented scribe penned *The Star Trek Compendium*, an in-depth guide to the original *Star Trek* series and early films that helped set the stage for later companions based on the show's various spin-offs. Asherman's interviews with Gene Roddenberry, William Shatner, Leonard Nimoy, and other cast and crew were released in *The Star Trek Interview Book*, and his other works included *The Making of Star Trek II: The Wrath of Khan* and the two–issue *Who's Who in Star Trek* comic series.

We're also sorry to report the passing of Emmy Award-winning director **Robert Butler**, who helmed the first episodes of such shows as *Star Trek, Batman, Hill Street Blues* and *Moonlighting*. Butler died 3rd November aged 95.

You can read a previously unpublished interview with him on Page 64.

Looking to the Future

Two of *Star Trek*'s most revered authors are returning with fantastic works of fiction from Pocket Books in 2024. Dayton Ward visits the *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine* era, where Captain Jean–Luc Picard oversees tense negotiations at Terok Nor in *Pliable Truths* (May 2024). Meanwhile, Greg Cox explores three time periods related to the original *U.S.S. Enterprise* crew's 23rd century exploits in *Lost to Eternity* (July 2024). Both novels are listed at SimonAndSchuster.com.

Corgi Toys revives its *Star Trek* toys

Corgi announced it was adding a number of *Star Trek* models to their "TV Classics" die-cast range. The die-cast range, available to pre-order, includes the original *U.S.S. Enterprise* and *U.S.S. Enterprise* NCC *1701-D*.

Corgi says they're thrilled to return to the Final Frontier with this new range of models based on the *Star Trek* Universe. The detailed starships include a Starfleet delta display base to enable dramatic display in your collection.

Engage!
EXTRA
DEREK TYLER ATTICO

SURPRISING SISKO

Kurt Anthony Krug chats with author Derek Tyler Attico about his recently-released book, *The Autobiography of Benjamin Sisko.*

It was some random person on the social media channel X (formerly Twitter) who suggested that Titan Books should consider having award-winning author/photographer Derek Tyler Attico write *The Autobiography of Benjamin Sisko,* the character portrayed by Avery Brooks in all seven seasons of *Star Trek: Deep Space Nine.*

This person – whose name Tyler does not even know – recommended Tyler after reading his 2016 short-story "The Dreamer and the Dream" in *Star Trek: Strange New Worlds*, which was an annual competition for fans to write short fiction in the *Star Trek* universe. Tyler's story centers around Benny Russell, a Black science-fiction author in the 1950s who struggled against racism introduced in the sixth season *Deep Space Nine* episode, "Far Beyond the Stars." Sisko assumed Benny's identity in this episode and the seventh season episode "Shadows and Stars."

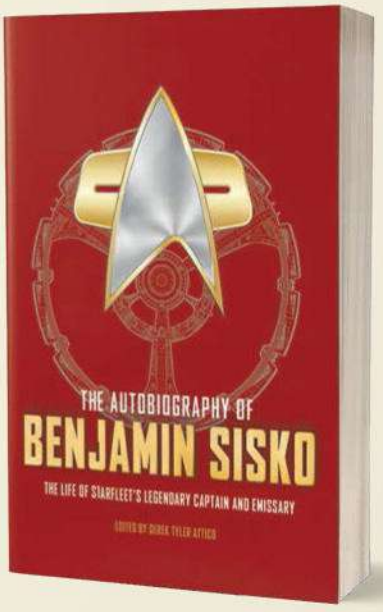
"That's kinda nuts, right? So Titan reads my story, the editor calls me up, we have this long conversation, and I get the gig. Just like that. This is my first published novel. Crazy," said Tyler, a lifelong New Yorker, who also wrote the grand prize-winning *Trek* story for the contest called "A & Ω" in 2005. The John Jay College of Criminal Justice alumnus also studied writing at the School of Visual Arts in Manhattan under the late Dennis O'Neil, best known for his work on DC Comics' *Batman*.

Benjamin Sisko (played on screen by Avery Brooks) is the fifth installment in Titan's autobiography series of *Star Trek*

captains, including James T. Kirk (William Shatner), Jean-Luc Picard (Patrick Stewart), Kathryn Janeway (Kate Mulgrew), and Spock (Leonard Nimoy). The book chronicles Sisko's life growing up in New Orleans, the son of Joseph (Brock Peters) and Sarah (Deborah Lacey) Sisko. Sarah was possessed by one of the Bajoran Prophets when Sisko was conceived.

While the show revealed, in passing, that Sisko had a sister named Judith and two brothers, Attico had to establish the relationship between Sisko and his siblings, as well as their birth order, including his brothers' names.

"I had to figure out who his siblings are," said Attico. "His brothers are named David and Elias."



After graduating from Starfleet Academy, Sisko eventually married Jennifer (played by Felecia M. Bell) and they had a son Jake (Cirroc Lofton). Jennifer was killed in the Battle of Wolf 359 when the Borg transformed Picard into Locutus. Raising Jake alone, Sisko assumes command of Deep Space 9 three years later, where he meets Picard in person and barely contains his hatred for the man; he blames Picard for Jennifer's death. However, at the end of *Deep Space Nine* pilot, "Emissary", where the Bajorans believe Sisko is the Emissary sent by their gods, the Prophets, Sisko and Picard make their peace.

The autobiography covers Sisko's life as a father, his thoughts on being the religious leader of the Bajoran people, being the captain of the *U.S.S. Defiant* and Deep Space 9, and how he united Starfleet, the Klingon Empire, and the Romulan Empire to defeat the Dominion. Sisko also gives his personal insights on his confidants Lt. Cmdr. Jadzia Dax (Terry Farrell), Maj. Kira Nerys (Nana Visitor), Lt. Cmdr. Worf (Michael Dorn), and his foe Gul Dukat (Marc Alaimo).

"I had discussions with the editors about possibly having Jake write his father's story since he's the writer in the family. But in all the other books in the series, those captains told their stories in their own words, which has proven to have been done really well. Fans have come to expect it as well. I do have Sisko mention in the book that he's not as good a writer as Jake, however," explained Attico.

Attico's writing style is more of a plotter, as opposed to a panster (someone who flies by the seat of their pants), although he likes to give himself room to pants.

"You can't pants with this! Everything is all laid out," he insists. "You have to tie this book into what everyone knows will happen on *Deep Space Nine*, CBS wants an outline before word one

is written. After writing the outline and handing it in, I was on pins and needles for about a week or so before I got approval. Some minor changes needed to be made, then it was off to the races."

Although the publisher and editors put up guardrails, Attico teased that there are a few surprises.

"There are moments fans will definitely notice with about 50-100 Easter eggs in the book!" said Attico. "Brooks' performance on *Deep Space Nine* was stellar. He easily deserved an Emmy for Sisko. He brought to Sisko a uniqueness that hasn't been brought to any other character before – a father, a family man, a leader, a captain, a religious figure. I had quite a body of material to work from after seven seasons. *Deep Space Nine* is the longest-running drama series with an African-American male playing the lead character."

Even though he penned Sisko's autobiography, he is not Attico's favorite captain.

"He's one of them. I don't have a favorite," said Attico. "I do have a favorite for every phase in my life. As a kid, it was Kirk for his brashness. In college, it was Picard because he was diplomatic and would always think things through. Janeway stood out because she didn't like bullies and would stand up to them. Sisko was balanced and had a level-headedness about him in every aspect of his life."

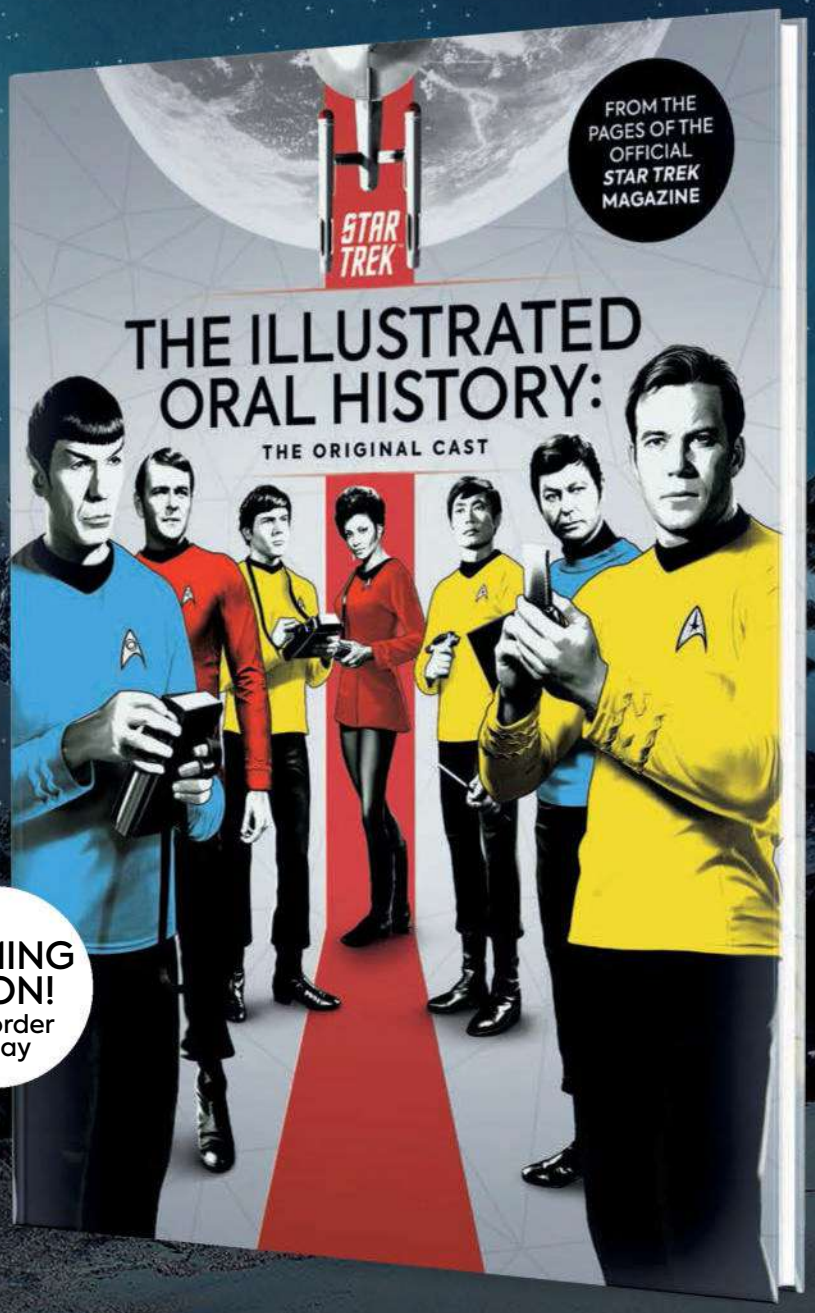
An only child, Attico grew up watching *Star Trek:* The Original Series with his parents. He vividly recalled, aged six, seeing first season episode "The Devil in the Dark," where Spock mind-melded with the Horta (Janos Prohaska).

"I was all in. I loved the ideas and ideals of *Star Trek* – where everyone must come together and work together. The same ideals were taught to me at home – you help people and don't leave them behind," he recalled. "*Star Trek* always says we can do better, we can be better, we *are* better – there is more to us. The true challenge is working together and not trying to dominate each other but to overcome together and to work together. That was radical thinking on Gene Roddenberry's part in the 1960s during a time when there were still separate drinking foundations for Blacks and Whites!

"*Star Trek* was always about pushing boundaries and *Deep Space Nine* is no exception."

• **The Autobiography of Benjamin Sisko,** ***published by Titan Books, is available from all good bookshops and from online retailers. For more about Derek and his work, visit derekattico.com***

THE STORY OF *STAR TREK* TOLD BY THE PEOPLE WHO KNOW IT BEST



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THE Q CONTINUUM

It happens everywhere: Bathrooms, Transportation Security Administration, bars, vegan restaurants, coffee shops, gas stations... And it occurs all over the world. You name it, it happens. So, what is it? Our favorite *Star Trek* figures being recognized by fans when they're out and about. *Star Trek Explorer* engaged in an extensive, two-years-in-the-making project in which we asked *Trek* talent, "Where is the strangest place you've been recognized for *Star Trek*?" We snagged more than 30 replies, which we're splitting into two very entertaining Q Continuum features. So, please check out Part One, and be on the lookout for Part Two in Issue #11 of *Star Trek Explorer*.

WORDS: IAN SPELLING

Where is the strangest place you've been recognized for Star Trek?

01 Armin Shimerman as *Star Trek: Deep Space Nine*'s Quark

KATE MULGREW

Captain Janeway, *Star Trek: Voyager*

Oh, I've been recognized all over the world, but I wasn't expecting it in a pub in Ireland because everyone was smashed, for starters. They were all drunk, and a man turned on his stool. Next to him was his young nine-year-old son. He said, (in a thick Irish accent), "Is it you? Captain Janeway? Would that be you there?" I said, "Yes," and he said, "I thought as much, madam. Thank you." Then he turned right back to his pint. I thought, "The Irish are so dry." So, that was fun. That was fun.

ARMIN SHIMERMAN

Quark, *Star Trek: Deep Space Nine*

I had a convention in Hawaii. I was late for the plane leaving LAX. I just made it to the plane – they closed the door immediately after I got on. I flew to Hawaii, and got to the hotel. They asked for my I.D., I reached for my wallet – and I didn't have any. I must have left it at LAX when I got on the plane. I spent two days thinking, "What am I going to do?" I called UPS, and they said, "Yes, your wife can ship your I.D., but it will take three days to get to you." I wasn't going to be in Hawaii for three days. It was a convention. So, the people at the airport in Hawaii said, "Go talk to the Transportation Security Administration, explain your story, and perhaps they'll be able to let you on the plane." I got to the TSA guy and gave him my story.

"About halfway through the story of who I was and why I needed to get on the plane, he said, "So, what planet are you traveling to?" I'm always surprised when anyone recognizes me because I assume they know me as Quark and not as Armin. He said, "OK, I'll let you through. No problem whatsoever." Now, I believe J.G. Hertzler was five minutes behind me, and I said to the TSA guy, "Do me a favor. You see that guy over there? Give him some sh-t about getting on the flight."

ELIZABETH DENNEHY

Admiral Shelby, *Star Trek: the Next Generation*

I have a weird story. My mother was at Yosemite, camping. She was in an RV, glamping, or fancy camping. And she was in a bathroom. There was a little girl and her mom was talking to the little girl. The mom called the little girl, who was a toddler, Elizabeth. My mom being my mom said, "Oh, I have an Elizabeth. My Elizabeth is Elizabeth Hannah.

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What's your Elizabeth?" And the woman said, "This is Elizabeth Shelby, named after our favorite character in *Star Trek*." My mother almost fainted. Now, if that happened to me, I *definitely* would have fainted.

IAN ALEXANDER

Gray, *Star Trek: Discovery*

I don't know if it's necessarily strange, but I've been at a few gay bars where people come up and they say, "Hey, sorry to bother you, but are you on *Discovery*? I'm a huge fan." It's always really sweet to have that support and love. I was at a gay bar in New York when I was visiting. This guy started hitting on me and misgendering me.

That person who was a fan of *Discovery* was like, "Their pronouns are he, him and they. Better get it right!" He was defending me and standing up for me when this guy was being a little creepy, and I really appreciated that.

ROBERT O'REILLY

Gowron, *Star Trek: Deep Space Nine*

It was very early. I think it was right after my first show.

And my eyes were like this (bulging) all the time. I was racing through an airport, and usually I'll go around a corner, but I'll cut very sharply. And I ran right into a guy. I was all about getting to my airplane. This man was about the same height I am and I tensed up. He saw me and went, "Ahhh! Gowron! Gowron!" True story. I guess our eyeballs got really close.

AVAAH BLACKWELL

Osnullus, *Star Trek: Discovery*

There's a huge fan base in Toronto. It's so nice to see people in the community there who follow me on Instagram, have seen my work, and know me as Lieutenant Ina from *Discovery*. It's always cool because I'm behind prosthetics a lot of the time, so people usually see me and they're not quite sure at first. But people who know the show and know that I also play Ina, they go, "Are you Avaah Blackwell by any chance?" I'm like, "Yes, I am!" It's nice to hear people's stories when they recognize you and want to tell you what they love about the show.

02 Avaah Blackwell as *Star Trek: Discovery*'s Osnullus

03 Tim Russ as *Star Trek: Voyager*'s Tuvok

TIM RUSS

Tuvok, *Star Trek: Voyager*

The strangest place I've been recognized was in Spain. A repairman was fixing the TV in my hotel room. When the set was fixed, I appeared on the set, in a scene from *Voyager*, and he recognized me as I was standing right there.

RONNY COX

Edward Jellico, *Star Trek: the Next Generation*

I almost never get recognized as an actor. I know that sounds weird and maybe egotistical, but I think it's because I played so many different characters. A lot of

actors play a glorified version of themselves, or at least a persona they've made up, and that interests me not at all. I'm more interested in the nuances of each different role, and the less of me that's in there, the better I like it. So, when I meet people, they just think they know me. They think I'm their doctor or next-door neighbor or the guy that lives down the street. I'm familiar to them, but they don't put me with being an actor. Even when I'm at autograph shows, someone who's an enthusiast of *The Car* doesn't necessarily connect me with *Apple's Way*, and someone who's a fan of *Apple's Way* doesn't connect me with *The Car*, and neither of them may know I was in *Deliverance*. That's very satisfying to me. I will say that, if I'm at autograph show, the fan who knows me as Jellico from "Chain of Command" will also know me from *Total Recall* and *RoboCop* and *Stargate*. The sci-fi fans tend to know all of my sci-fi roles.

PENNY JOHNSON JERALD

Kasidy Yates, *Star Trek: Deep Space Nine*

Wow, the question should be where have you *not* been recognized? As soon?

I was at the Now Amber in Mexico, and it was maybe 10 years ago, which means it was 15 or 18 years since the show. My husband and I were having a cocktail near the infinity pool and they had some entertainment in the lobby. The person who was singing stopped singing and said hello to Kasidy Yates. That was in Mexico and this person was Mexican.

CIRROC LOFTON

Jake Sisko, *Star Trek: Deep Space Nine*

The thing that surprises me most is when I run into other celebrities. I'm infatuated with them, like Magic Johnson or Denzel Washington or somebody like that. You're more focused on them and then they'll say something like, "Hey, I know you. You're the kid from *Star Trek*." Those moments are kind of special because you don't expect it. And it was those two guys, Magic and Denzel, who recognized me.

JOHN CHO

Hikaru Sulu, *Star Trek 2009*

There haven't been that many weird places. Bathrooms are weird. I wouldn't think to start conversations in the bathroom, but it happens a lot. Awkward urinal talk.

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SAMANTHA EGGAR

Marie Picard, *Star Trek: the Next Generation*

I could say, "I was in the Mohave Desert alone at a gas station when the attendant told me he was a Trekkie, but no sir, not true! But I was just at the theater and someone tapped me on the shoulder from behind. It was one of those, "Aren't you Samantha Eggar?" moments. He recognized me by my neck? This fellow mentioned that episode, "Family," and told me about its popularity. I was totally taken aback. Did I believe him? You now have confirmed it.

DAVID AJALA

Book, *Star Trek: Discovery*

Oh, my. Oh, this is mad. I was jumping on a plane to go to Toronto to continue filming season three. The trailer for season three, like a teaser trailer, came out around July. The trailer was barely ten seconds long. There was an image of me in this trailer. I think it was shown at San Diego Comic Con. None of my episodes had aired, of course, because we're still filming it, but then at the airport, Heathrow Airport in London, a gentleman recognized me and said, "You're Cleveland Booker from *Star Trek: Discovery*!" I was so thrown. I'd understand if there had been a press release, I'm part of the show, but I hadn't physically been in the episodes that had been aired. This guy just remembered me from seeing the trailer and that it was for *Star Trek: Discovery*. That was probably one of my weirdest, proudest moments.

JONATHAN FRAKES

William Riker, *Star Trek: the Next Generation*

We were scouting locations for *Thunderbirds* in Durban, in South Africa. So, we were hiking up in the woods, off the beaches. We hadn't seen anybody for 15 or 20 minutes and then, out of the woods, come a couple of other hikers. And, without missing a beat, one of them says, in a wonderful accent that I can't do, "Aren't you Riker from *Star Trek*?" as if you run into Riker from *Star Trek* in the deepest, darkest woods of Durban, South Africa every day. That one stands out.

04 Cirroc Lofton as *Star Trek: Deep Space Nine*'s Jake Sisko

05 John Cho as Hiraku Sulu in *Star Trek 2009*

06 David Ajala as *Star Trek: Discovery*'s Book

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07 Andy Robinson as *Star Trek: Deep Space Nine*'s Garak

08 Tracee Cocco as *Star Trek: The Next Generation*'s Lt. Jae

09 Michael Dorn as *Star Trek: Picard*'s Worf

ANDY ROBINSON

Garak, *Star Trek: Deep Space Nine*

For a while, my wife Irene and I lived in Paris, and we lived in a part of Paris that's very working-class. It's off the beaten track. So, no tourists and so forth. There was this little restaurant we decided to try. I walked in and the guy looked at me and he said something in French. I couldn't make out what he said. Then he walked away. And then he came back and looked at me again. Then, he walked away again. I'm thinking, "This is very strange." Then he said, "*Garak?*"

TRACEE COCCO

Lieutenant Jae, *Star Trek: the Next Generation*

There've been a few. It happened one time at Jersey Mike's, the sandwich place, and a few times at the grocery store. I was recognized one time in the bathroom. And something that happens everywhere is I'll get people staring at me like they know me. I can tell they're thinking.

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▶ Sometimes they'll say, "You look so familiar. Have you been on TV?" I usually don't come out and say, "I was Lt. Jae on *Star Trek*." I let them try to figure it out. If they can't quite figure it out, I'll say, "Do you like *Star*...," and before I can even finish the sentence, they'll be like, "Oh, my God!... Lt. Jae."

AKIVA GOLDSMAN

Writer, *Star Trek: Picard*

I have actually never

been recognized for *Star Trek*. I've been recognized at *Star Trek* conventions and at comic book conventions, but that's different. You expect it. But it hasn't happened yet that I've been recognized somewhere else specifically for *Star Trek*.

MICHAEL DORN

Worf, *Star Trek: the Next Generation*

This just happened a few days ago. It's the cutest thing. There's a vegan pizza place in Venice. I was there, having dinner with my friend. We ordered a pizza with artichoke hearts. The pie is brought over and we eat it, blah, blah, blah. Later, we're getting the check and the guy says, "We took the artichoke hearts off the bill." We go, "Why?" He says, "I cannot charge Worf for this entree." I said, "Really?" He goes, "Yeah!" And we thanked him. It was one of those great moments, and it was great because I wasn't expecting it. A pizza place in Venice? I just didn't expect it.

RECALLING REJOINED

Susanna Thompson looks back on an episode of *Star Trek: Deep Space Nine* that features one of the first same sex kisses on American TV...

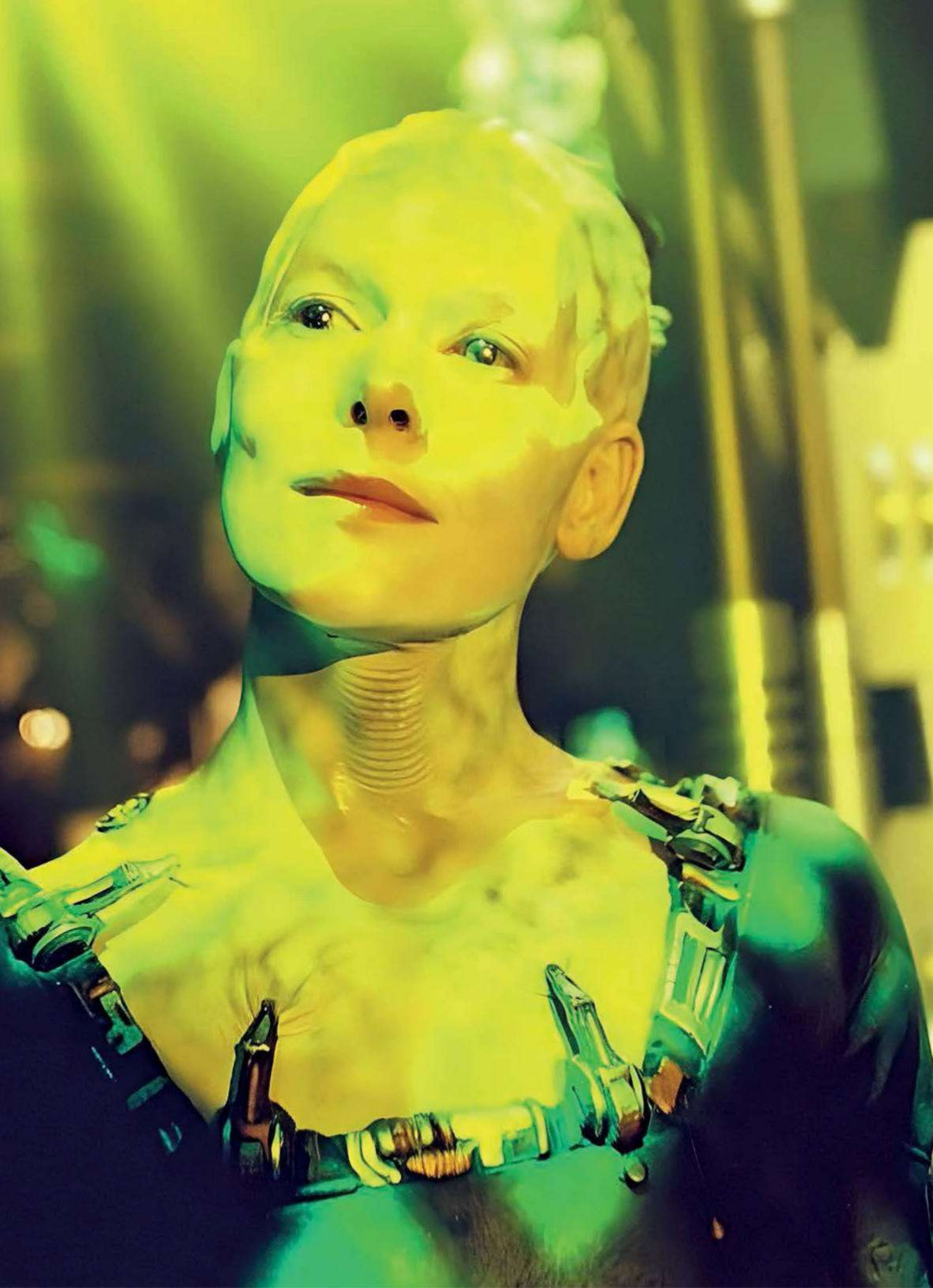
WORDS: KURT ANTHONY KRUG

Although she is best known to *Star Trek* fans as the Borg Queen – one of the four characters she's played in the franchise – Susanna Thompson has a special place in her heart for Dr. Lenara Kahn on *Star Trek: Deep Space Nine*.

"Out of all of them, Lenara was my favorite," says Thompson. "It's really who I am. It's really what I gravitate towards in parts, where you can see and feel the heart of the character."

Lenara appeared in the controversial fourth season *Deep Space Nine* episode, "Rejoined," written by René Echevarria and Ronald D. Moore and directed by Avery Brooks, alias Capt. Benjamin Sisko. Like Lt. Cmdr. Jadzia Dax (Terry Farrell), Lenara is a Trill, a being living in complete symbiosis with a long-lived creature called a symbiont. The two share a single, conscious mind and the host retains the memories and experiences of the symbiont's prior hosts. In this case, one of Dax's previous hosts was married to one of Lenara's.

In Trill society, it is forbidden for joined individuals to have relationships with people from their prior lives. If they do, they are exiled and their symbionts are precluded from joining with other hosts when the current host dies, eventually dying itself. Throughout the episode, Dax and Lenara struggle with their feelings for one another and they passionately kiss. Dax wants to be with Lenara, but both know it's not allowed and Lenara leaves at the end, much to their sorrow.



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"Rejoined" – Farrell's favorite episode – featured one of the first same sex kisses on mainstream television and the first same sex kiss on a science-fiction television series. The Trill taboo was allegorical to homosexuality and homophobia.

"For my character, it made most sense since it was already explained I've been a man and woman several times. Gender wasn't the issue," Farrell has said previously. "You love who you love; it doesn't matter what the package is. You come in like this, yet you can tell it in a story where that's not the story; the story we're talking about is her getting reacquainted with somebody she's not even supposed to be reconnecting with. We addressed it without addressing it. I thought it was well-written. I love so much that Avery directed it. Susanna is a wonderful actress and a joy to work with; I was so lucky to get to work with her. And it was a beautiful story. I'm really proud of it."

"I REALLY FELL IN LOVE WITH THAT PART AND WITH TERRY AND AVERY… IT WAS SUCH A BEAUTIFUL LOVE STORY."

01 Thompson, as Lenara, **in** *Star Trek: Deep Space Nine*, season four "Rejoined"

02 As Borg Queen, in *Star Trek: Voyager* season seven "Unimatrix Zero"

03 As Varel, **in** *Star Trek: The Next Generation*, "The Next Phase"

04 As Jaya, in *The Next Generation*, season six, "Frame of Mind"

05 As Borg Queen

Thompson agreed, calling Lenara a "lovely role."

"I really fell in love with that part and with Terry and Avery," she recalls. "It was such a beautiful love story. Avery was so wonderful with Terry and I… Whatever the reaction would be, we didn't know. We could sort of intuit that it would have a reaction; he told us to use that now in terms of the taboo of it all – people talking, people having opinions about it. At the core of it, this is a love story that's been forbidden. The love has already existed and now we're in this situation and we're not allowed at all to express that. But, in reality, the love transcended that."

"Rejoined" earned a Nielsen rating of seven percent when it first aired in syndication on October 30 1995. This episode received more mail and telephone calls than any other episode in all seven seasons of *Deep Space Nine*. The calls were overwhelmingly negative, but the letters were overwhelmingly positive.

"I got some of the nicest letters from women just thanking us. I understand that the phonelines were mostly complaints... The letters I received were not hate mail; they were all love letters and thank-you letters," says Thompson. "I loved that it was politically and socially meaningful to viewers. I'm all about storytelling like

SUSANNA THOMPSON'S OTHER TREK ROLES

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Susanna Thompson is best known for playing the Borg Queen on *Star Trek: Voyager* and Dr. Lenara Kahn on *Star Trek: Deep Space Nine*, but the San Diego State University alumna also had two roles on *Star Trek: The Next Generation.*

"Because *Trek* is a wonderful, theatrical piece for actors with the costumes and with the makeup, you can play any number of roles even in one show," said Thompson. "That's what I did."

Varel: Thompson made her *Star Trek* debut on the fifth season episode of *The Next Generation* in 1992 called "The Next Phase."

A Romulan military officer, Varel serves aboard a Romulan vessel, which was secretly testing an interphase cloaking device. She becomes the ship's first officer after several crew members die in an explosion. When an away team from the *U.S.S. Enterprise* beams over to help, she's concerned they'll discover the interphase generator. Varel and Mirok (Thomas Kopache) plot to destroy the *U.S.S.Enterprise* by creating an undetectable muon feedback, which will blow up the starship once it goes to warp.

"The funny part about that is when I started out in 1991, my husband and our mentor were both *Next Generation* superfans. They loved the show. They jokingly said, 'Whatever you do, get on that show,'" recalls Thompson. "Within six to nine months, I was auditioning for it and offered a small part as a Romulan. That was my starting point. Ron Surma and Junie Lowry-Johnson were casting. They became really lovely, really loyal casting directors, who had me in for a number of projects. Not only *The Next Generation*, but also the movies of the week."

Jaya: Thompson next appeared in the sixth season *The Next Generation* episode, "Frame of Mind" – one of Jonathan Frakes' favorite episodes – as Jaya.

A Tilonian, Jaya is a patient at the Tilonus Institute for Mental Disorders on Tilonus IV. She believes she is Cmdr. Bloom of the *U.S.S. Yorktown*, which she attempts to contact with a spoon, thinking it was a communicator In the end, it's revealed Jaya is an illusion created by Suna (Andrew Prine), using a neurosomatic probe to extract classified information from William Riker (Frakes), who was moving through different realities and trying to keep himself from going insane.

"(Jaya) appeared very sane until she starts talking into the spoon," said Thompson, laughing.

THE OTHER QUEEN PLAYED BY SUSANNA THOMPSON

Although her favorite role is Karen Sammler, the ex-wife of Rick Sammler (fellow *The Next Generation* alumnus Billy Campbell), on ABC's *Once and Again*, perhaps Susanna's Thompson's most famous role is Moira Queen on The CW's *Arrow*.

Based on DC Comics' *Green Arrow*, Moira is the mother of Oliver Queen (Stephen Amell), alias the super-hero Green Arrow, and the former acting CEO of Queen Consolidated. Thompson was a regular the first two seasons and recurred afterwards.

"I loved in the pilot how she might be behind so much that was yet to be known and shown. I wanted to know what was in her brain, in her heart, what was the shadow side of her because they toyed with us in the pilot that there was potentially a darker side to her. We didn't know with that ending in the pilot," explains Thompson.

Things shifted as the first season progressed. There was still a lot unknown about Moira in the first two seasons.

"As the producers constantly reminded me, 'It's all about her children. It's all about her children.' For me, I wanted to open it up. Yes, I know it's about her children but there's also this woman here... there are other pieces of her that have not been explored. The creators probably knew from it the beginning (what she was) and had their own episodic bible of where they would take her," she said. "I loved it. I loved that the show was multi-generational – there were characters from different cultures, had different sexual orientations."

She spoke about working with Amell. This was his first time as a series lead.

"During the pilot, he would say, 'I wanted this. I wanted a part I could work on physically and emotionally. I'm trying to understand how to be the lead and the No. 1 on the call sheet and the I role I have to play outside of the role of Green Arrow,'" she recalls. "I talked to him about my experiences working with No. 1s on different shows, in particular Mark Harmon on *NCIS* and what a gracious No. 1 he is. He related well to the crew. He realized it wasn't just the actors who were running the ship, it's this whole community. That's what I'd really impart on any young lead – 'You are the host of this house, and you are welcoming people and are working with them daily. What type of host are you going to be?'"

She continues: "Stephen and I could count on each other. We knew we would both be there for each other. We would talk about some the energy of certain scenes – what worked, what didn't. Oftentimes, when wouldn't talk, but we'd just show up for each other – in the rehearsal, in the filming. Whatever he needed, I was there for him on his coverage. Whatever I needed, he was there on my coverage. We had great respect for one another, and we really took on the mother-son aspect for each other."

Thompson laughs when asked what would happen is Moira encountered her four *Star Trek* characters.

"Oh my goodness!" she says. "I think Moira would understand the Borg Queen. There would be an understanding there and a knowingness of each other. As for the others... I think Lenara would turn and walk away. The other two (Varel and Jaya) are followers." She added with a laugh: "They would probably be absorbed by the two Queens."

that. I love participating in stories that can help us expand our minds and our hearts and find tolerance and regrets in a forward-movement way. It had a lot of humanity in it."

Added Farrell: "I still get a lot of people thanking me… saying it gave them strength, and that it made them feel like they weren't alone, it inspired them to be themselves – all the things I was hoping it would do. Not only me, but all the people involved with the show."

On the day the kiss was filmed, Brooks banned all journalists and photographers from the set.

"He was very protective of us. He wanted us to know there was an interest in (the sensationalizing of the kiss), there was a clamoring for that, but he was pushing it away and that's where he wanted us to live," explained Thompson. "To see a love affair play out was one thing, but to

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see the sensuality of a female kissing another female on-screen where people may not have the same sensibilities or just not like it at all was another."

Thompson has fond memories of working with Farrell and Brooks.

"Terry was so sweet and welcoming, very kind, always smiling, always a reassurance. We had a very similar energy. She's very talented.

"Avery was very intense in a soft, intimate way but intense. He would communicate to me little adjustments just by coming over, looking in my eyes, and then saying, 'You got it right.' Or he would say, 'It's a 15-mile run. You have to pace yourself – 15 miles but you're gonna get there!'

"TO ME, IT WAS THE MOST FEMININE I WAS ALLOWED TO PLAY ON STAR TREK, WHICH I ENJOYED. AND THE MOST EMOTIONAL."

I'm not sure really what he meant but my gut feeling was I understood what he was saying. He seemed to love directing. I thought it was the perfect piece for him to direct."

Looking back, Thompson is grateful the makeup job didn't take five hours like it did for the Borg Queen.

"I always felt that the makeup on that character was like jewelry," she says "It always looked like jewelry on Terry, as well. To me, it was the most feminine I was allowed to play on *Star Trek*, which I enjoyed. And the most emotional. A number of characters are detached emotionally, but she was not – she was in touch with her emotions."

05 *Star Trek: Voyager* season season "Unimatrix Zero" part two

06 Lenara and Dax, in the *Star Trek: Deep Space Nine*, episode, "Rejoined"

Nearly 30 years has passed since this episode originally aired and it still resonates with people.

"If I cross paths with people on other shows I've been on, they still ask about it and they still thank me… I feel lucky to have been part of the historical lineage of *Star Trek* – how it's survived and has kept going with so many loyal fans. If anything, this *Deep Space Nine* episode was a trailblazing story for television," said Thompson. "To me, it was a beautiful story. I would have had no problem having my children see it. At the same time, I'm surprised it took *that* long! We are battling that judgmental imposing of how people should live all over again. We've made so many headways and we're falling behind again in so many ways. Various individual rights are falling behind again. But we're still out there working and saying what's right. There has to be more tolerance in the world."

06

OPENING DOORS

Science fiction allows Penny Johnson Jerald to represent those who aren't represented.

WORDS: KURT ANTHONY KRUG

Penny Johnson Jerald's heart always beats faster when she talks about her time on *Star Trek: Deep Space Nine*, which celebrates its 30th anniversary last year.

"I was so proud to be part of that ensemble," says the Los Angeles-based actress. "We were really doing something very, very special."

On *Deep Space Nine*, Jerald played Capt. Kasidy Yates, the love interest of lead character Capt. Benjamin Sisko (Avery Brooks), a widower. Kasidy debuted in the third season episode, "Family Business," where Sisko's teenage son Jake (Cirroc Lofton) successfully plays matchmaker. Afterwards, she became a recurring character. By the end of the series, Kasidy marries Sisko and is pregnant with their child. Jerald called their relationship "powerful."

"Sometimes *too* powerful," she says, laughing. "The chemistry between Avery and I was uncanny… It was magnetic, because you had two seasoned actors who were both aware of that and who were both happily married." (Jerald has been married to Gralin Jerald since 1982. Brooks has been married to Vicki Bowen since 1976). "We wanted to make sure none of that was residual outside of that stage. We didn't do dressing room visits or anything. We were smart enough to know the chemistry was so strong not to go there and tease ourselves in that department. A lot of the strength you saw translated onscreen was the fact we resisted one another, and I think that was a great dynamic of the characters."

Jerald is well aware she played the first woman of color to captain a ship in the *Star Trek* canon (Kasidy was the captain of the freighter *SS Xhosa*). However, she had no idea at the time what that really meant.

"I was too busy trying to catch up on the *Star Trek* universe. I had to educate myself on all of the different species," she recalls. "It was after doing that, the fans brought it to attention. My philosophy when doing a role is playing it from a place of strength and truth. I'm so happy that I stood my ground and played Kasidy from that. Playing opposite of Avery, he was an example because even though I did see him as an African-American male captain, I never saw myself as the first (African-American female captain). Common sense would tell you he wouldn't be paired with anyone less than who he was. I tried to stay on par with him. I think that truly shaped Kasidy, and set the tone for others to follow in her footsteps (including Sonequa Martin-Green's Capt. Michael Burnham on *Star Trek: Discovery*, the first African-American woman to play the lead on a *Star Trek* series).

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"*Deep Space Nine* will go on 60 years, 90 years from now – long after I'm gone," she says of the show's legacy. "To me, it's set apart from the other *Trek*s in that it was led by an African-American captain, who was a single dad in the 1990s... Separations and divorces were very prominent in the 1990s with the absentee dad. This put an end to it. It's on the map because of that and because of Avery," said Jerald.

In fact, *Deep Space Nine* is the longest-running drama with an African-American male in the lead role.

"The wonderful respect Avery was given by that cast was extraordinary... I've always thought Avery should've gotten an Emmy for *Deep Space Nine*," said Jerald. "The show represents a door that's opened and has been open for so many people to understand that we're all in this together... For that reason, it'll always be around because it was so inclusive. It'll stay on the map because we need something like that, an example like that to help navigate us towards something special, where we can just open up our hearts and have a bird's eye view on a different group of people who aren't so different after all."

01 Captain Kasidy Yates and Captain Benjamin Sisko

02 Sisko and Yates in a scene from the series finale, "What You Leave Behind"

Interestingly, Jerald initially refused to audition for Kasidy. In fact, she and Gralin, also her manager, argued about it. She wasn't a Trekkie (although she appeared on "Homeward," the seventh season episode of *Star Trek: The Next Generation),* but he was. In the end, she auditioned because of Gralin and got the part.

She was grateful that she was playing a human instead of an alien. In "Homeward," she played a Boraalan woman named Dobrara, wife of Nikolai Rozhenko (the late Paul Sorvino), Worf's (Michael Dorn) adopted human brother.

"It took forever for that little nose to be put on my face. I said I would never do anything again where I had to have something on my face. That call time was 3:30 a.m. with a 7 a.m. set time. That was one of the attractions to Kasidy. She didn't have to wear anything on her face; it would be Penny's face," said Johnson, laughing.

02

"DEEP SPACE NINE WILL GO ON 60 YEARS, 90 YEARS FROM NOW – LONG AFTER I'M GONE…"

After *Deep Space Nine*, Jerald's notable roles included *24* as devious First Lady Sherry Palmer and *Castle* as Capt. Victoria "Iron" Gates. She's also portrayed former Secretary of State Condoleezza Rice in 2003's *DC 9/11: Time of Crisis* and 2006's *The Path to 9/11* in addition to doing voiceover work, such as 2019's *The Lion King*.

"I find that roles choose me. Behind that, people who are creating roles want to say something or want something represented. Apparently, they see something in me where I'm able to portray that and speak to people. We gravitate towards one another like that," she said.

Since 2017, Jerald has played Dr. Claire Finn on *The Orville*, the science-fiction dramedy series created by Seth MacFarlane of *Family Guy* fame that's clearly inspired by *Star Trek.* However, Jerald has made it clear that *The Orville* is not a copycat (even though various *Star Trek* alumni such as Jonathan Frakes, Robert Duncan McNeill, and Brannon Braga have been involved).

"It truly is a different animal," she said. "Let's compare (William) Shakespeare and (George Bernard) Shaw. Just because they're not dealing with today, people think they're one and the same – and they're not. Shakespeare has wonderful iambic pentameter, and you can find a message in it. Shaw deals mostly with family and darkness. *The Orville* just happens to be science-fiction, just like *Star Trek*. The only similarities are it's about the future, they're on a spaceship, and they're characters you fall in love with."

The titular starship's chief medical officer, Claire is a single mother of two sons, Marcus (B.J. Tanner) and Ty (Kai Wener). She eventually begins a relationship with Isaac (Mark Jackson), a member of the non-biological race called the Kaylons. At the end of the third season, Claire marries Isaac. Jerald calls their relationship "Clysaac."

03

"I just marvel at the fact that we really went there, so… we can represent so many people who aren't represented," said Jerald. "To me, Isaac just represents everybody. Claire sees his heart and not the metal on the outside or this good-looking white guy (when he poses as a human). It's his heart she's fallen in love with, a heart that is supported by a massive intellect and imagination that's far beyond our understanding. It opens the doors to so many other stories that can be told, so I am in love with 'Clysaac.'"

Fan reaction to "Clysaac" has been positive.

"They love it!" said Jerald. "People come up to me and have a story. Most of their stories are told through tears. One woman, in particular, explained to me is that her husband is autistic. When she saw Claire realized Isaac does have feelings like other people, she said she understood her husband more than ever and that her family embraced him even more. We face-timed him on her phone. It was so beautiful to talk to this young man and see his reaction. He was just on fire about this romance! Whatever feelings people say Isaac doesn't have, Claire sees it in a head tilt or hand gesture. Many fans are dealing with some kind of disability in their circle and feel they're now included in this world, and I couldn't be happier about that!"

03 Kasidy Yates became the widowed Sisko's love interest and, eventually, his second wife by the end of the series

Jerald's pointed out she's been involved in some important relationships on television: *Deep Space Nine, The Orville,* and *24.*

"I felt a responsibility on *24*, where I wanted to open the doors for people who would never accept (an African-American) senator becoming the President of the United States. I wanted to make sure people would at least entertain the idea," she explained. "Just like with Kasidy and Sisko on *Deep Space Nine*, I wanted people to have some kind of insight that two people of color could actually be in love. Many fans told us they didn't have exposure to people like that in their everyday relationships. They could see we're just people – people who just happen to be of color. Yes, we have a rich history but when you really look at it, we're just people and we should never ever be denied that opportunity to just be part of humanity."

- ***Follow Penny Johnson Jerald on Instagram @pennyjerald and X @ PennyJJerald***

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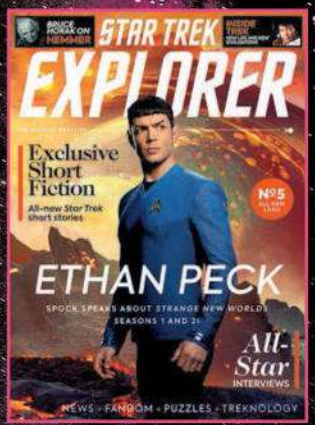
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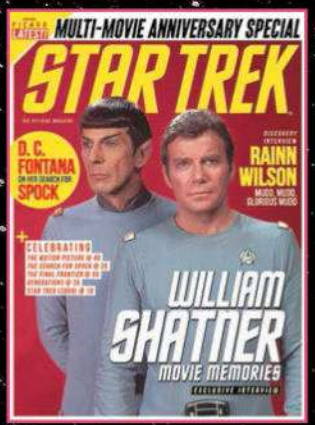

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LARRY NEMECEK'S

A FISTFUL OF DATA

MAKING SENSE OF THE FUTURE

All right... so we have a break in "Fresh *Star Trek*" until this spring.

Don't be down! Between *Star Trek: Strange New Worlds* and *Star Trek: Lower Decks*, there's been a *ton* of *Star Trek* universe to digest — and assimilate, if you will, into what's gone before. We're still dealing with the ripples of implication from *Star Trek: Picard*'s grand season three, to boot.

Even with *Star Trek: Discovery* out there on the edge of time, don't overlook the fact that the epic chase hinted at for their final season seems to hark back to new revelations on canon we've sat with for decades. It's an exciting time even as we wait to see how *Star Trek* settles down post-strikes.

WORDS: LARRY NEMECEK

So enjoy this here-and-now survey of "universe smoothing" now. For next issue, send your queries bridging old, new, and "breaking news" *Star Trek* — production or background continuity — to startrekmagazine@titanemail.com — or via larry@larrynemecek.com, or @larrynemecek on Twitter.

STAR TREK: PHASE II: SCRIPTS AT LARGE?

How many completed scripts of *Star Trek: Phase II* exist?
JIM STOFFEL – ORANGE, CA

Jim, we have pretty good records from the would-be 1977-78 sequel series that never was – except for its characters of Decker and Ilia turning up in *Star Trek: The Motion Picture*. Of course, that had been adapted on the run from the *Phase II* intended two-hour pilot premiere "In Thy Image". Coming up first in the batting order, that script by Alan Dean Foster was really the only script to have revised pages getting it to shooting form by the time Paramount pulled the plug on the series – and the need for episode scripts.

However, six more first draft scripts were also received for the initial episodes contracted: "Savage Syndrome", "The Child", "Tomorrow And the Stars", "Deadlock", "Kitumba", and "Are Unheard Melodies Sweet?"

So, your answer is seven *scripts* in all... for eight "hours."

In addition, the *Star Trek* office had contracted for six more, but the

ROMULAN WAR WEARY

In "Balance of Terror," Starfleet encounters the Romulans for the first time in forever, yet the Romulan Commander speaks wearily of spending his whole life fighting in the Praetor's wars.

So who were the Romulans warring with the whole time they were keeping on their side of the Neutral Zone?
GREG COX – VIA TWITTER

Greg! After writing so many of *Star Trek*'s finest novels — including the Eugenics Wars series that didn't require a time ret-con – I'm happy to point out a simple answer:

It's a big galaxy, Mr. Scott.

We think of the Romulans' historic boundary (at least until the chaos of the Romulan supernova) as that "curved" Neutral Zone border with the Federation – a long, long ovoid arc. But don't forget: the Klingons are right there. And we know how they've each been skirmishing and raiding the other, with Khitomer and Narendra III being only two cases – and likely for the Commander's

03

series cancellation meant they never proceeded past the treatment, or story outline, stage (written as prose, without dialog). The titles are "To Attain the All", "The Prisoner", "Lord Bobby", "Devil's Due", "Practice in Waking" and "The War to End All Wars".

"The Child," of course, was pulled out of mothballs and used for *Star Trek: The Next Generation*'s season two as a time-saver when the 1987-88 WGA writer's strike was settled but left the show far behind for a fall debut. The roles all had to be swapped over from *Star Trek: The Original Series* to *The Next Generation* characters, of course, with the Ilia focus become Troi.

Not quite so under the gun in a time crunch, "Devils Due" was likewise adapted to the *The Next Generation* cast as well, during season four.

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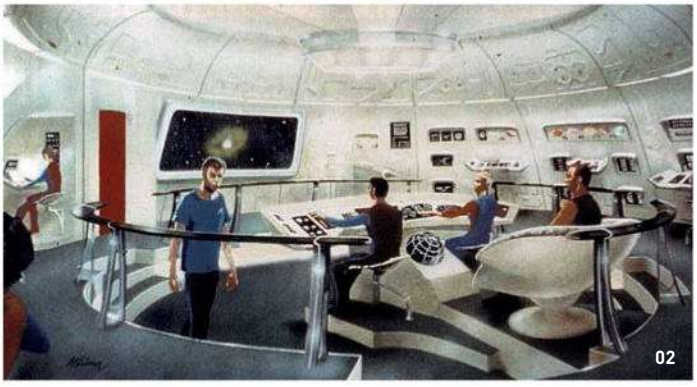

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century as well — earlier. Even if the Klingon houses were in disunity before T'Kuvma, their ability to field and employ large warpships was obvious.

Beyond relations with their Big Two neighbors, though, the "back end" of the longtime Romulan Star Empire is not fully hemmed in by those borders, as seen in the detailed licensed starcharts now used consistently onscreen. This region unbound by the Neutral Zone was a "soft" area ripe for expansion as well – and likely crackling with friction whenever the Praetor wished to expand it, despite local cultures in the way. The Romulans might not be as overtly aggressive as Klingon warriors, but growing the Empire was certainly always a priority. In any era.

But let's not forget: fights are not always "external." The Empire had always enclosed a huge *internal* volume of space full of systems and species who had no idea they'd been "claimed" by star-flying centurions. No matter how Romulan external boundaries were drawn or even forced, the "interior" planets of course included such natives who did not automatically see the need to populate the Empire as a happy member, much less a subject world. The annexation of native, non-Romulan homeworlds thus did not often arrive without a fight – with the ongoing need for occupation troops stretching over decades, if not centuries.

So, yes – there's far more to weary a Romulan commander than intrigue with just the Federation.

01 John Eaves drawing of Matt Jefferies shuttlecraft concept for *Star Trek: Phase II*

02 A *U.S.S. Enterprise* bridge concept for *Star Trek: Phase II*

03 *Star Trek: The Original Series*, season one "Balance of Terror".

04 *Star Trek: The Original Series*, season three "The Enterprise Incident".

CANON FODDER

PUTTING CONTINUITY IN THE FIRING LINE

Welcome back to our even-deeper-dive into a broader aspect of the *Star Trek* universe – and for this one, let's ignore the mailbag and instead update my very first Canon Fodder topic, 34 issues and eight years ago:

What's up with the Orions?

I mean, we're so blessed for this flurry of fresh *Star Trek* today to flesh out our green-skinned favorites across all the modern series. But *who knew* the lion's share of that long-overdue world-building would come via animated *Star Trek: Lower Decks*? But here we are – four seasons in, and with our first regular Orion character much the reason why.

So let's also take advantage of the fresh *Star Trek* down-time right now, take a breath and connect these green dots that have been piling up – especially as we sat with so little about them for so long. Thirty years of the classic "green Orion slave woman" – then upset by *Star Trek: Enterprise* and 20 years of the equally simple "actually, the women run things via pheromones, using the men as props and facades."

As if that wasn't already crying out for a little more nuance, once again, today's stampede to more logical "species diversity" comes to our canon rescue. Thanks to the landmark "Something Borrowed, Something Green" episode of *Lower Decks*, we now know:

• The males *are* culturally subservient , if not "enslaved," by the 24th century.

• Not all females *could* emit pheromones, Tendi being our poster child.

• Not all females *chose* to emit pheromones, even if they could.

Tendi's trip home involves both a private wealthy family estate as well as urban nightlife, and we get even more texture – starting with the fact that both T'Lyn and Mariner are excited to be going along, as so little on Orion is *still* known to outsiders after 200 years.

We still only have broad strokes as to whether the Orion government and the Orion Syndicate are one and the same, broadly overlap – or even share any clout with the Orion Free Traders of *Star Trek: Deep Space Nine* days. Turns out, the Tendis as #5 crime family are awash in so many (mostly male) servants and security and plush surroundings – and, apparently, surplus junker destroyers than dwarf the scale of Starfleet ships!

But we clearly (and comically) see that males are mainly used for muscle – whether actual security guards at a residence or bouncers at a club. By the 24th century they might even get to contribute to society beyond just standing around for eye candy and propagating kids – and yes, of course that's a reverse commentary on stereotypical 20th century gender roles.

As Mariner gushes about how the groom for Tendi's sister-bride "looks so radiant."

In fact, we never heard the name of D'Erica's groom in that story, nor in our brief return to Orion in the season finale. Whoever he is, he's sure not in that "throne room," either!

Even more so, thanks to so much *Lower Decks* screentime, is how mainstream Orions are

01

DATACORE

LARRY NEMECEK

As a longtime Star Trek *author of bestseller* The TNG Companion, *editor, consultant, interviewer, and archivist, Larry Nemecek hosts* The Trek Files *weekly for Roddenberry Podcasts, livestreams Trekland Tuesdays Live, and leads the Portal 47 monthly "backstage" fan experience and* Trekland Treks *location site day tours from larrynemecek.com. He is also producer of* The Con of Wrath *documentary, and his updated* Star Trek: Stellar Cartography *map/book set continues to guide fans and* Star Trek *TV creators alike.*

02

emerging as a cross between warrior and profiteer. (Maybe more assassin than warrior, but still.)

The slippery Orion science captain Harr Caras of *Star Trek: Strange New Worlds*' "Those Old Scientists" illustrates this: Unlike a Ferengi, he's able to set aside profit and the deal if it means respect is gained – especially if newfound, and it marks a change in attitude. He's also not above backing up his dealmaking with force – even has he far more tools than weapons.

Tendi is such a treasure, as with the other standouts from non-human species we actually get enough screentime to see them break the stereotype held by humans. Nog, Rom and even Quark, at times, find themselves forging new paths even as they always keep one foot in their native ways. The same is true of Worf among Klingons, Quark's lover Natima Lang and Sito's defector Joret Dal among Cardassians – and yes: T'Lyn and T'Pol among Vulcans.

And because Tendi is bringing us her "best of both worlds," the forces she must push back against for drama's sake is a signal to us that they represent Orion's mainline social. Starting with her family, "barely the fifth largest" of the Syndicate, and one of the worst kind of stereotypes: the ones that prove to be true.

But as Mariner and T'Lyn each can't help but remind us, Orion is *still* an enigma after all these centuries. Archer was incredulous at their elaborately secret matriarchy, but still aghast at the slave trade of other species and both genders – and yet the image of "Orion slave girls" was an image the Talosians tapped from Pike's memory a century later. (Oh well – there always seemed to be a problem with the *Enterprise NX-01* crew's mission reports getting filed correctly, right?)

And that secrecy was likely maintained through today, thanks to most Syndicate crime business now being carried out by those of other worlds.

All this to say: That's why our lowly *Lower Decks* crew is historic, once again. At the time, in 2381, Tendi and Mesk (serving on Deep Space Nine) are shocked to see each other in a Starfleet uniform. No matter how rare, though, Orion's non-member status, as well as general isolation means they both had to seek sponsorship of a Federation member officer in order to attend the Academy and join the ranks.

And if the Locarno crisis and Tendi's links really do mean Capt. Freeman's citation of opening formal relations at last with Orion is meaningful, that could be the reason why we see two Orions serving aboard the *U.S.S. Titan-A* only 20 years later – and who knows how many more across the fleet?

Will the old ways of gender inequality, slaving and shady dealing finally give way, all the way? Stay tuned – and keep your eye on that young junior lieutenant.

01 *Star Trek: Lower Decks*, season four, "Something Borrowed, Something Green".

02 *Star Trek: Enterprise* season four, "Bound".

LOST & FOUND

ARCHIVE IMAGES RETRIEVED

WORDS: LARRY NEMECEK

Yes, everything "old" is new again, right? From Janeway and Chakotay and the Doctor as plot movers on *Star Trek: Prodigy*, to Seven of Nine reminiscing with Tuvok on *Star Trek: Picard* – and even the characters of *Star Trek: Lower Decks* fighting macroviruses aboard the ship in mothballs! – it seems things *Star Trek: Voyager* are never far out of mind.

Witness new features in this issue, to boot. And now here for our latest "Lost and Found" archival deep-dive, too.

So a look backstage in the Delta Quadrant is always fresh – even one that seems as workaday as this rare snap. That's Marvin Rush on the hand-held camera, director of photography for the entire seven-year run of *Voyager*, checking focal length by the ever-handy yellow metal tape measure.

At the same time, seven-year prop master Alan Sim keeps an eye on the needs of the Mess Hall food props' big closeup, flanking Ethan "Neelix" Phillips staying coatless and cool until cameras roll. And leaning on the portal sill across the room is longtime assistant director Jerry Fleck, waiting to call the set to order once they're ready.

If the mood seems humdrum, perhaps it's because this is a Friday – September 3rd 1999 to be exact. And not only the first shot of the day – Scene 10 from "The Voyager Conspiracy" – but it's a Friday, the Friday before the long Labor Day holiday weekend. And much of this crew, overall, has been at it for going on six years.

Of course, being the professionals that they are, none of that matters in the final product – and this tale, like most all *Star Trek*, is truly cracklin' by the time it reaches your screen at home, just as fresh as ever.

But every once in a while, as fascinating as this glimpse is into a very routine moment of filmmaking, it's fun to remember that 9:00 on a pre-holiday Friday morning is the same everywhere.

Even on *Star Trek*!

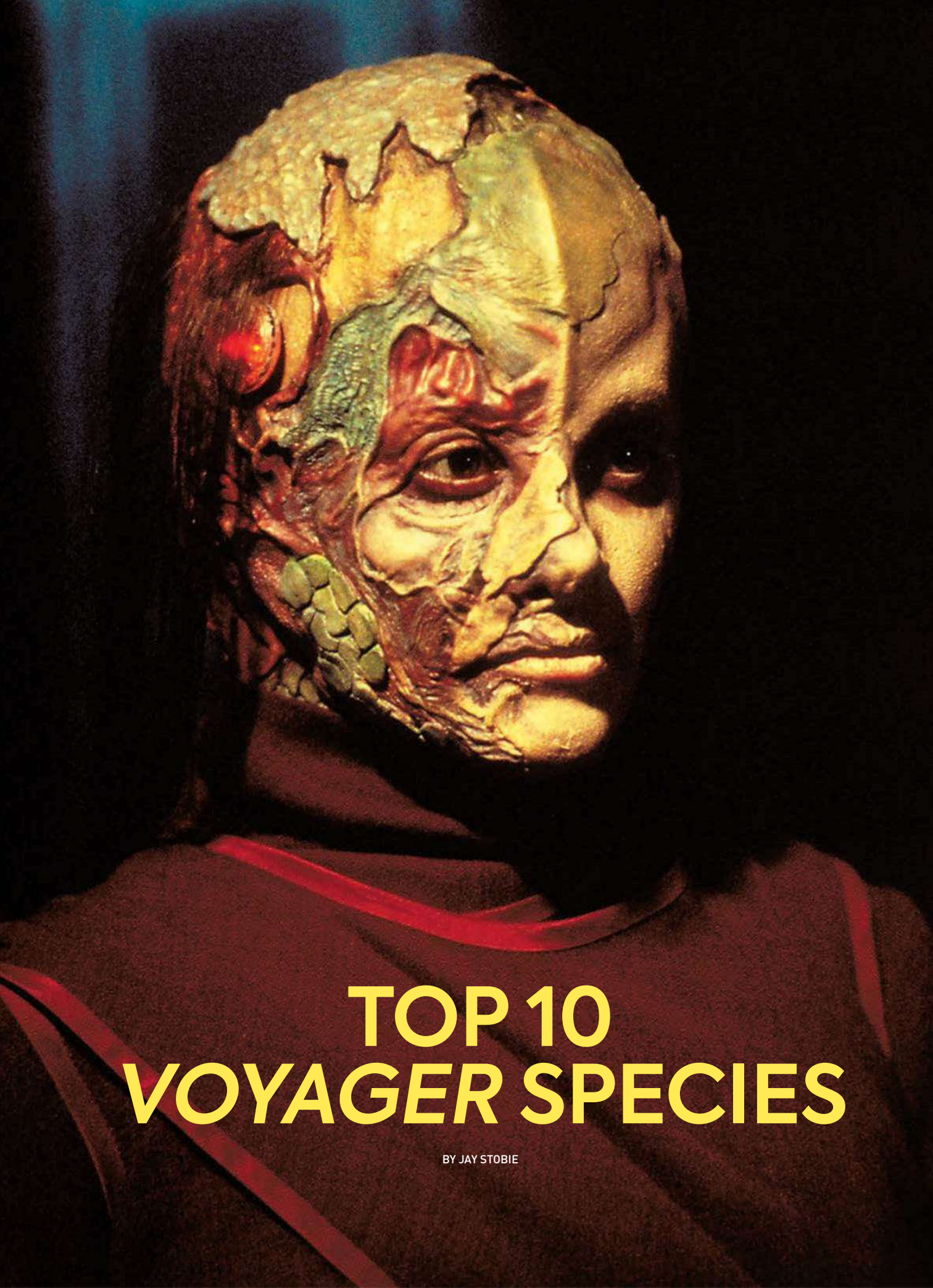
Inside Trek

The life and legacy of
ELIZABETH SHELBY

JACK OF DIAMONDS
An exclusive *Star Trek: Picard* story by Una McCormack

TOP TEN SPECIES

STAR TREK: VOYAGER'S BADDEST!



TOP 10 *VOYAGER* SPECIES

BY JAY STOBIE

10 THE HAZARI

SEASON FIVE
"THINK TANK"

Considered to be technologically advanced and extremely violent, the Hazari bounty hunters which *U.S.S. Voyager* exchanged phaser fire with were fearsome and persistent. According to Seven of Nine, the Borg considered the Hazari prime targets for assimilation as tactical drones. Hired by Kurros and his think tank, the Hazari demonstrated a knack for strategic thinking and setting clever traps to ensnare the Federation starship. Unfortunately for Kurros, Captain Janeway managed to turn the tables and enlist the bounty hunters to fight against the think tank.

09 THE KAZON

SEASON ONE
"CARETAKER"

Composed of various sects, the Kazon were a fragmented society who had risen up and overthrown the Trabe, the people who had persecuted, subjugated, and imprisoned the Kazon for decades. Each group varied in size and strength, raiding starships and settlements for supplies and technology. The rivalries and in–fighting among the Kazon sects were severe, yet they occasionally joined forces to take down larger prey. While less advanced than the Federation, the Kazon harassed and attacked Janeway's crew during their first two years in the Delta Quadrant.

08 THE RAMURANS

SEASON FOUR
"UNFORGETTABLE"

Equipped with pheromones that block the memory engrams of other species, the Ramurans are completely forgotten by outsiders within a few hours of meeting them. Tricorders and transporters could neither scan nor lock on to a Ramuran, and they even developed stealth vessels to avoid run-ins with alien races whenever possible. The Ramurans do not even tolerate their own citizens who wish to live away from their people, dispatching 'tracers' to hunt down and capture those renegades so they could be returned home.

07 THE VIDIIANS

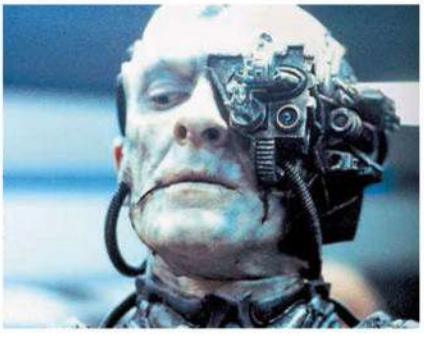
SEASON SIX
"GOOD SHEPHERD"

Plagued by a debilitating phage for over 2,000 years, the Vidiian Sodality resorted to stealing organs from other species and employed their sophisticated medical knowledge to graft that biomatter into their own bodies, temporarily holding the phage at bay. The Vidiians even developed ways to beam organs directly out of their victims. Any run–in with a Vidiian vessel sparked terror in *Voyager*'s crew, though they later learned that Kurros and his think tank helped the Vidiians cure the phage.

06 THE DEVORE

SEASON FIVE
"COUNTERPOINT"

An authoritarian and xenophobic regime, the Devore Imperium controlled a vast region of space, utilizing its fleet of massive warships to patrol and inspect any alien vessels that dared cross their borders. The Devore held a particular disdain for telepathic species, perceiving them as untrustworthy and boarding any ship suspected of harboring them. Captain Janeway outwitted Kashyk, a Devore inspector who attempted to manipulate Janeway in an effort to expose the telepathic refugees she had hidden aboard *Voyager*.



05 THE BORG

SEASON THREE
"BLOOD FEVER"

While the Borg were introduced in *Star Trek: The Next Generation*, their stronghold in the Delta Quadrant and impact on *Voyager*'s journey make it impossible to leave them off of our list. The individual Borg vessels which Starfleet had faced at Wolf 359 and Sector 001 seemingly paled in comparison to the massive armada of cubes and spheres, as well as an extensive unicomplex, that awaited Captain Janeway's crew. Traversing the heart of the Collective's territory proved no easy task, though *Voyager*'s final leap home significantly hampered the Borg's reach.

04 THE KOBALI

SEASON SIX
"ASHES TO ASHES"

A species which procreated by salvaging dead corpses from other races, reanimating them, and altering their DNA, the Kobali certainly ranked as one of *Voyager*'s strangest Delta Quadrant encounters. Ensign Harry Kim was quite surprised when Ensign Lyndsay Ballard, a friend who had been killed in action years before, showed up alive and in Kobali form. Ballard initially believed she wanted to return to the Federation ship and resume her previous life, but ultimately found that she no longer fit in and that her new home was with the Kobali.

03 THE VOTH

SSEASON THREE
"DISTANT ORIGIN"

Descendants of ancient Earth hadrosaurs, the Voth were distant relatives of humans who had evolved and escaped extinction by venturing out into the stars millions of years ago. Their true history was lost over time, and their prevailing doctrine claimed they were the first race to emerge in the Delta Quadrant. A Voth scientist tracked down *Voyager* to corroborate his theory that humans and Voth shared a common ancestor, but the Voth government refused to believe the evidence that had been presented to them.

02 THE HIROGEN

SEASON FOUR
"HUNTERS"

Primarily composed of hunters who were as ferocious as Klingon warriors and Jem'Hadar soldiers, the Hirogen maintained a culture based entirely on the pursuit of prey. Without a homeworld, these nomads operated in packs of starships and clashed with *Voyager* on numerous occasions. Although known for their brutal tactics, certain Hirogen exhibited more progressive tendencies and were open to the idea of creating holographic hunts which would allow their society to preserve their ways without spreading themselves thin across the galaxy.

01 SPECIES 8472

SEASON FOUR
"SCORPION: PART 2"

A species able to frighten the Borg? Of course Species 8472 landed at the top of our list! Emerging from fluidic space in response to Borg incursions, Species 8472 outmatched the Collective in battle, as their immune systems resisted all attempts at assimilation and their bioships tore through Borg vessels. With Seven of Nine's assistance, *Voyager*'s crew created biomolecular warheads infused with new nanoprobes that could destroy Species 8472 and their vessels. Dread over this technology nearly ignited a rift between Species 8472 and the Federation, but Captain Janeway successfully negotiated a truce.

THE LIFE AND LEGACY OF *Elizabeth Shelby*

A direct and ambitious officer, Elizabeth Shelby made a name for herself devising methods to defend against the Borg in the 2360s. Shelby's dedication to her work and desire for career advancement impressed many Starfleet admirals, but caused a great deal of tension during her initial encounters with Commander William T. Riker. Best known for actions aboard the *U.S.S. Enterprise* NCC 1701-D during a Borg invasion, her intellect and straightforward demeanor eventually landed her a promotion to admiral.

WORDS: JAY STOBIE

Investigating the Borg

After Q placed the *U.S.S. Enterprise* NCC 1701–D in contact with the Borg in 2365, Admiral Hanson and Starfleet Tactical made developing new weapons and strategies to defeat this dangerous new threat. According to Hanson, the admiralty remained divided over which theories to pursue until Lieutenant Commander Shelby was assigned to the team in 2366. Hanson credited Shelby's no-nonsense attitude with cutting through the bureaucracy and getting Starfleet's Borg defense initiatives on track.

The admiral described Shelby as a "young hotshot" who would surely climb the ranks at a rapid pace, and the lieutenant commander took over Borg tactical analysis shortly after becoming part of Starfleet Tactical's focus group. Most weapon upgrades remained on the drawing board by the end of 2366, but in that short timespan Shelby had already found a magnetic resonance trace from the *U.S.S. Enterprise*–D's first run–in with a cube which she believed could be used to identify sites the Borg had visited.

U.S.S. Enterprise encounter

When the *U.S.S. Enterprise* discovered that the New Providence colony had completely disappeared from the surface of Jouret IV in late 2366, Hanson and Shelby rendezvoused with Captain Jean–Luc Picard to discuss the possibility of the Borg's involvement. The two officers outlined the status of their anti–Borg efforts and concluded that Starfleet was not prepared to repel such a powerful foe.

Following their meeting, Hanson informed Picard that Riker had been offered another command, this time in the center seat aboard the *U.S.S. Melbourne*. Hanson privately recommended Shelby to take over Picard's new Number One, though the lieutenant commander openly expressed her intention to succeed Riker during a chat with the *U.S.S. Enterprise*'s current first officer.

Shelby's forthrightness, as well as her willingness to take the initiative, rubbed Riker the wrong way, but one could not deny her results. Upon beaming down to Jouret IV, Shelby successfully employed her research involving magnetic resonance traces to determine that the Borg had indeed been responsible for the colony's disappearance. This confirmation that the Borg had entered Federation space gave Starfleet a brief period to prepare for what was to come.

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The Battle Begins

Shelby followed up the away mission by presenting data on the progress Starfleet Tactical had made in analyzing Borg technology. These reports included details that would prove pivotal in the Federation's future dealings with the Borg Collective. Shelby theorized that Borg cubes had decentralized systems with redundant power sources which would allow the ship to function even if 78% of the vessel was inoperable. Working with Shelby, Geordi La Forge enacted a plan to modulate the shields of the *U.S.S. Enterprise* and retune its phaser frequencies to disrupt Borg subspace fields.

Unfortunately, once they came into contact with the cube, the crew learned that the modifications had a limited impact. However, Shelby suggested fluctuating phaser resonance frequencies to deny the Borg time to adapt. This tactic appeared to hold significant potential and, after retreating, preparations were made to use the *U.S.S. Enterprise*–D's deflector dish to send out a concentrated burst of power at those frequencies.

Meanwhile, Shelby and Riker continued to clash, as the lieutenant commander circumvented the first officer to present a risky plan to Picard. Despite their differences, Shelby and Riker soon found themselves relying upon one another after the Borg captured the captain. Shelby led an away team to rescue Picard, only to find that the drones had adapted to Starfleet's hand phasers and the captain had been assimilated. Aware of the strategy involving the *U.S.S. Enterprise*'s deflector dish, the Borg easily repelled the blast and set course for Earth.

The New Number One

With Riker now serving as acting captain, he opted to designate Shelby as his first officer. Upon arriving at Wolf 359, the *U.S.S. Enterprise* learned that the cube had decimated an entire fleet of starships. The Federation flagship continued to pursue the Borg to Earth, eventually intercepting the cube. Riker separated the ship, entrusting Shelby to command the saucer section. The gambit did not destroy the Borg, but it permitted them to rescue Picard, then known as Locutus of Borg.

01 *Star Trek: The Next Generation*, season three,"The Best of Both Worlds" part one

02 *Star Trek: Picard*, season three, "Vox"

03 *Star Trek: The Next Generation*, season 3 "The Best of Both Worlds" part one

04 *Star Trek: Lower Decks*, season two, "An Embarrassment of Dooplers"

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Doctor Crusher ran tests on Locutus and identified the subspace link that connected the Borg, leading Shelby to declare the Borg must operate as a single mind. Picard fought to break through his Borg modifications and suggested they utilize that frequency and send a command for the Borg to sleep. The tactic paid off, and Shelby confirmed that the cube had begun a self–destruct sequence. Following the explosion, Shelby expressed gratitude for the chance to serve with Commander Riker, who clearly believed the lieutenant commander had excelled in her temporary role as first officer.

The Wake of Wolf 359

Having lost nearly forty ships at the Battle of Wolf 359, Starfleet declared that Shelby would head the task force to rebuild the fleet in 2367. While specific details about that posting are not available, the results of Shelby's assignment were evident in Starfleet's ability to field enough starships to confront the Borg at the Battle of Sector 001 in 2373 and protect the Alpha Quadrant from the Dominion in 2374. Shelby's leadership gave Starfleet the opportunity to defend itself from these foes and ensured that the Federation would continue to exist.

Additionally, Shelby's anti–Borg technology was deployed on numerous

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occasions. The *U.S.S. Defiant*, one of the earliest projects specifically developed to combat the Borg, eventually found itself guarding the Bajoran wormhole and playing a key role in the Federation Alliance's victory in the Dominion war. Shelby's theory pertaining to a Borg cube's capacity to continue operating while a large percentage of it ceased to function proved astute, in regard to both the ship that approached Earth at the Battle of Sector 001 and the Borg Queen's cube that hid within Jupiter's gasses in 2401. Shelby's idea to fluctuate phaser resonance frequencies was useful in many future Borg–related conflicts, ranging from firefights aboard the *U.S.S. Enterprise*–E to *U.S.S. Voyager*'s adventures in the Delta Quadrant.

05 *Star Trek: The Next Generation*, season three, "The Best of Both Worlds" part one

Rising Through the Ranks

While it remains unclear if Captain Shelby of the *U.S.S. Sutherland*, whose vessel docked at Deep Space 9 in 2374, was Elizabeth Shelby herself, the officer *did* achieve her goal of captaining her own ship by 2381. Shelby was spotted attending a command–level conference at Starbase 25 that year. Starfleet continued to recognize Shelby's proficient leadership, as she was promoted to fleet admiral at some point prior to 2401. During Frontier Day's 250th anniversary celebrations, Shelby had the honor of acting as the *U.S.S. Enterprise* NCC 1701-F's honorary captain and delivering a speech to the fleet as part of the festivities.

Admiral Shelby was a major advocate for an emergency Starfleet protocol named "fleet formation," which established a remote connection between ships that allowed them to function as a single automated entity. Perhaps influenced by Shelby's history with the Borg, the concept was opposed by the likes of Commodore Geordi La Forge. Sadly, Captain Vadic's Changeling infiltrators took advantage of the state–of–the–art technology to benefit the Borg Queen, who managed

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to assimilate every vessel's youngest crew members. Guided by the voice of an assimilated Jack Crusher, renamed Vōx by the Queen, the coordinated fleet destroyed Earth's orbital defense platforms, attacked Sol Station, and prepared to annihilate the planet's population centers.

The *U.S.S. Titan*–A, under Seven of Nine's command, endeavored to distract the fleet while Admiral Picard and his former command crew utilized the old *Galaxy*–class *U.S.S. Enterprise* to stop the Borg Queen's cube from transmitting orders to the captured ships. The effort freed Jack Crusher, led to the Borg Queen's death, and ultimately saved Earth. Tragically, Admiral Shelby was last seen in the *U.S.S. Enterprise*–F's center seat, as two assimilated officers approached her and opened fire, likely killing her.

An Indelible Impact

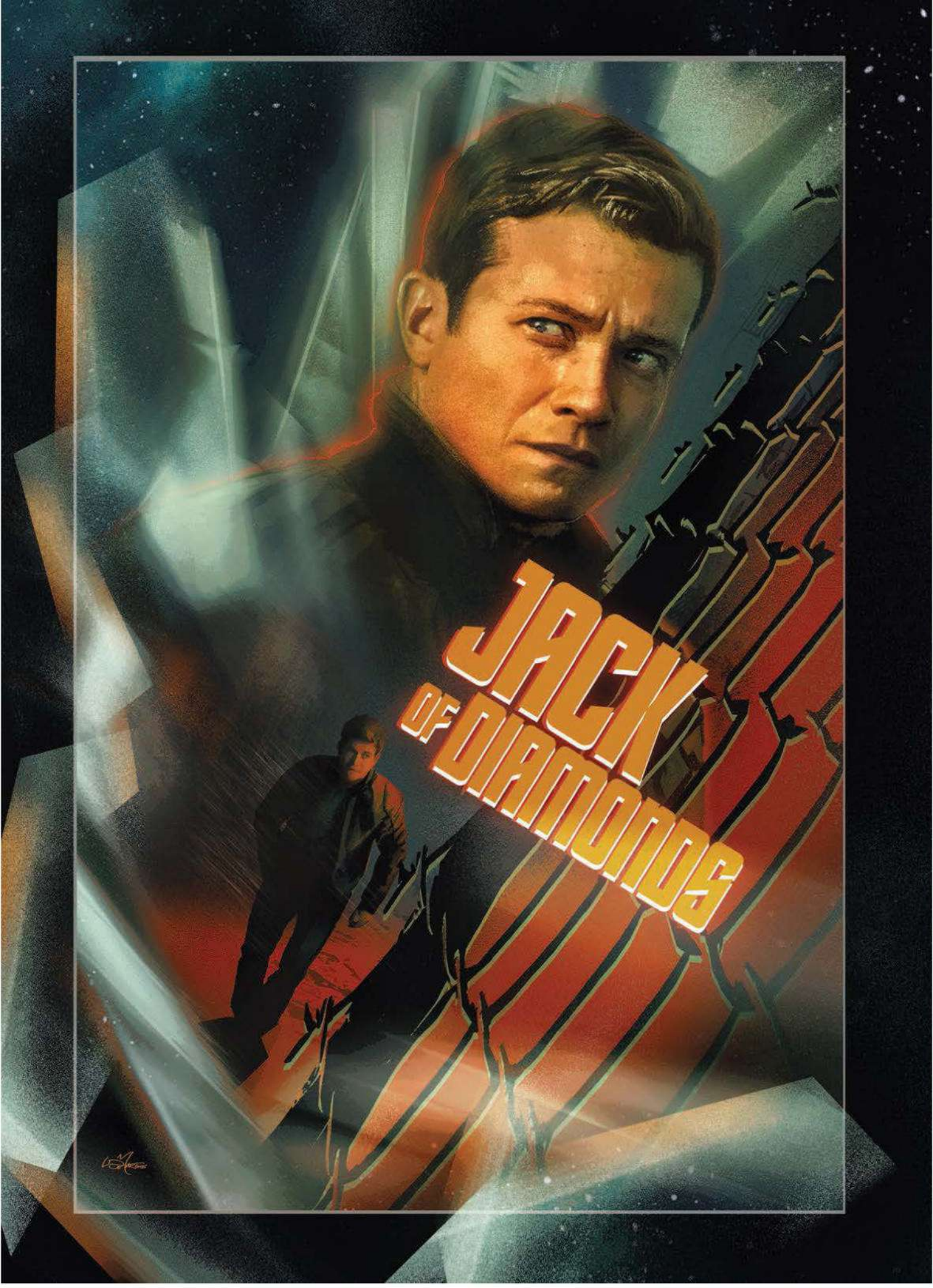
Elizabeth Shelby's legacy was inextricably tied to her study of the Borg. Shelby brought clarity to Starfleet Tactical's early effort to combat the Borg, while the observations and strategies she pioneered during her tenure aboard the *U.S.S. Enterprise*–D later became standard practice when engaging the Borg. Shelby's ability to rebuild the fleet saved countless lives by supplying Starfleet with a line of defense which saw action in major battles with the Borg and Dominion.

On the other hand, Admiral Shelby's support of fleet formation technology made Starfleet susceptible to the plot hatched by the Borg Queen and Captain Vadic. The extent to which Changeling infiltrators posing as admirals and officers influenced the approval of that process are not known, so it would be unfair to place the blame solely upon Shelby's shoulders. Given Shelby's decades of service and countless contributions to Starfleet, history will hopefully remember the admiral more for her anti–Borg advancements than for the folly of 2401's fleet formation disaster.

06 *Star Trek: Picard*, season three, "Vox".

07 *Star Trek: The Next Generation*, season three, "The Best of Both Worlds" part one

08 *Star Trek: The Next Generation*, season three, "The Best of Both Worlds" part one


JACK
OF DIAMONDS

EXCLUSIVE FICTION

Jack of Diamonds

WORDS: UNA MCCORMACK
ART: LOUIE DE MARTINIS

(SET JUST PRIOR TO THE EVENTS OF ST: PIC, 'THE NEXT GENERATION'.)

Jack Crusher, looking at the high fence rising up in front of him, was starting to entertain the possibility that there was the slightest of chances that very soon he might be in a spot of bother.

"What's happening, Jack?"

Jack was nimble, Jack was quick – but tonight Jack was slowed down by the heavy bag on his back and Jack would be damned before he surrendered his treasures. He had put a lot of effort into laying his hands on them and if their previous owners wanted them back, they could prize them out of his cold… Well. Best not go there. Best not push his luck too far.

Jack considered the fence. On a good day, he could scale a fence like this with the agility of a long-legged Hylarian tree-frog. Tonight, however, he had to haul himself up like a lump of Tratian lead. In general, Jack preferred his getaways to be stylish, but since the point of a getaway was to… well, *get away*, he was going to have to be content with something considerably cruder. He paused, one leg either side of the fence, to catch his breath. Greasy, smog-filled air. This place was a dump. Why were these places always such dumps? Where was his Risian holiday?

"Jack! Talk to me!"

"Give us a moment," Jack muttered. He peered back through the gloom and the grubby orange lamplight. Had he lost them? No such luck. There they were – covering the ground between the bar that Jack had lately visited and the spot where he was currently perched, and moving like a pair of gazelles…

Scratch that. Jack was the gazelle. Those chaps were the bloody *cheetahs*…

"Why," mumbled Jack, pulling himself over the fence and dropping heavily to the ground on the other side, "are these people always so damn well *fit*?"

"Jack! What's going on?"

Fit, and *quick*…

"Fine," Jack lied, looking round – for a place to go or a place to hide. "Everything's fine. Just… taking stock of the universe and my place in it."

"You know, that didn't answer my question."

Right. So. Nowhere to hide. Not here. Next option (actually, only other option) – run.

Jack ran.

"I was hoping… you wouldn't… notice that…"

"I'm your mother. I notice everything. *Like the fact that you're now running."*

She did notice everything, that was true. She was like an owl, his mother, head moved round slowly, but

covered one hundred and eighty degrees, and invariably caught him in the middle of some mischief or other… Not to mention annoyingly wise. Still, there were some things she had never seen (God, Jack hoped so), and some things he preferred not to mention. Like the fact that this little mission was – truth be told – swerving in the direction of becoming a bit of a disaster and Jack wasn't yet sure if/how he was going to get himself out of this one…

"Who are you running from this time, Jack?"

"Just… trying to stay… *fit*…"

But he *would* get himself out of trouble. Definitely. Jack *always* got himself out of trouble.

"Do you need anything from me?"

More or less.

Jack, choosing his direction and running full pelt, thought, *You could stop yapping for a minute…*

"Jack, you were meant to be back on board Eleos *by now. We can't stay in one place for too long. We can't hang around."*

Jack wasn't hanging around; Jack was running like the clappers, down this alleyway, while behind him came the yells of his erstwhile friends and drinking partners. *This way! Come on! We can get him!*"

Jack kept on running for as long as he could. Until:

"Ah."

"*Jack? Is something wrong?*"

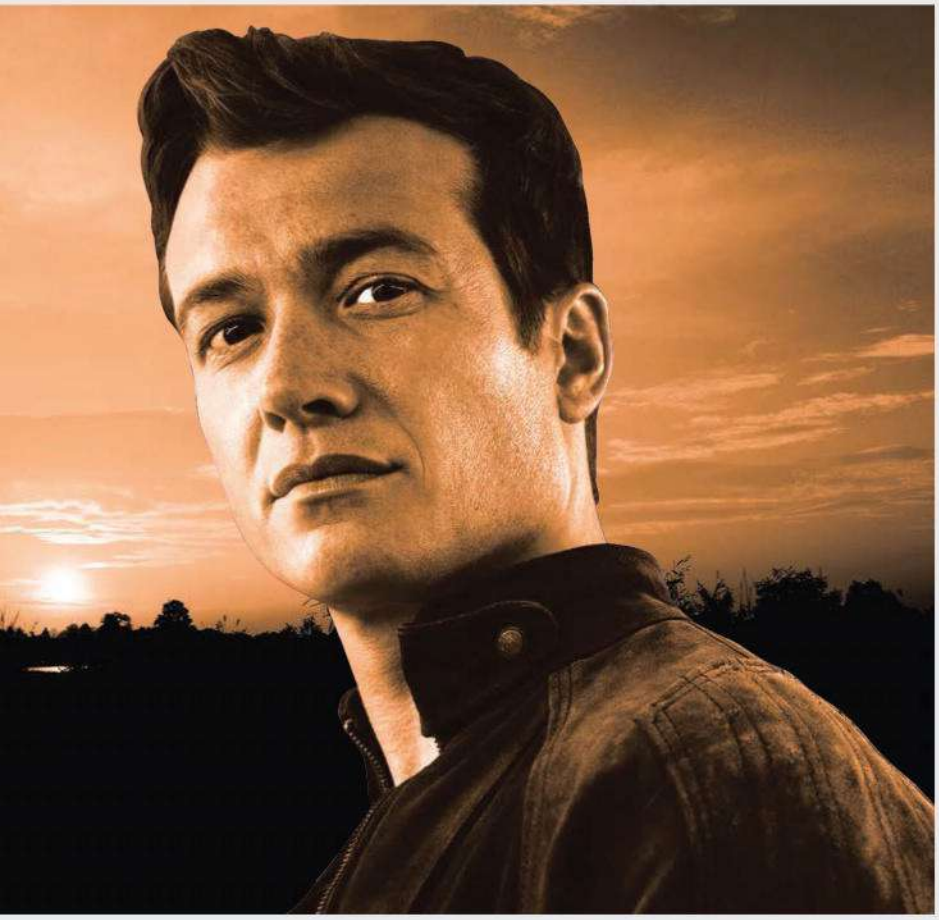
"Oh, no, nothing's wrong," said Jack, cheerfully. "By which I mean I'm in what you might, er, call… a bit of dead-end situation."

"*What?*"

"I've run into a dead end. You know. You run up an alley and then the alley, well… *stops*?"

Pause there. Mother taking stock. He pictured her head, moving round slowly, one-eighty degrees. She'd get there...

"Why is that a problem, Jack? You said you had the package and that you were coming straight back."



Now, there was nothing wrong, *per se*, with finding yourself at one end of an alley facing a brick wall. The problem only arose under certain circumstances. Like – to pluck an example out of the thin dark industrial air – if you'd recently gone for a drink and met some chaps and played a couple of rounds of cards and won something useful from them and then they'd kind of maybe worked out that your patter and your chatter were a cover for something possibly leaning towards the dodgy about the cards that you were playing with, and the thing about that was people got antsy and very quickly you found yourself being chased through the greasy orange night of a yet another dumpsville planet… *Then* (and, again, Jack was offering this purely as an example), *then* you might find that being at one end of an alley facing a brick wall was what you might call a problem.

"*Jack!*"

Also, his mother was on his case. As ever.

Oh, dear, though. Here they were. Two big fellows, and they didn't look half as friendly as they had but an hour ago, when Jack was paying for the drinks… Everything was fine, though. Everything was going to be fine. Because Jack had discovered, over the years, that tricky situations came in two types. The first were the ones you could run away from…

"Jack Crusher," said perhaps the least of his problems, *"you tell me right now what's going on, or I swear to God I'll—"*

"Mum," said Jack.

"Oh dear," sighed his mother. Jack only ever used 'mum' as a prelude to bad news.

"Yeah."

"Go on."

"Mum, remember that time I got caught cheating at cards?"

Pause again. Like she was working her way through *multiple times*, or something…

"Which time exactly are we talking about?"

Oh, mother dearest, you really are *quite* hilarious… "I mean, the first time."

This pause was a lot less fun. The first time Jack got caught at cards was after –

"Yes," said his mother quietly. *"I remember."*

"Now that was a right old situation, wasn't it?"

"As I recall, yes." His mother sighed. "*Jack* –"

Those chaps were close now.

"I'm thinking that this situation might very soon be analogous." But that was all right too. That was also perfectly fine. Because the *second* type of tricky situation –

"You told me you'd done a deal," said his mother.

"It wasn't a lie," he said. "Not exactly."

"*Cheating at cards isn't the same as doing a deal!*"

"That depends on how you look at it."

"How do you think the people on the other end of your goddamn sleight of hand look at it?"

"I'm sure they can be persuaded to see the funny side."

She sighed, deeply. *"Jack…"* she said, almost in despair.

"I'M YOUR MOTHER. I NOTICE *EVERYTHING*. LIKE THE FACT THAT YOU'RE NOW RUNNING."

I am what you made me, mother dearest… Aren't you proud?

Jack looked at the two men heading his way and smiled. Because the second type of tricky situation and (this was definitely, no question, the second type) was the one you talked yourself out of. And Jack loved the sound of his own voice. His voice was basically his *superpower*…

"All right," said his mother, *"I'm beaming you back on board* Eleos *right now."*

"What?" Jack frowned. "Don't do that!"

"*This has gone far enough* –

"I'll be fine!"

"You're going to get hurt!"

Big chaps, though, these two; you had to admit that. Carrying – what did you call those things? Koshes? Cudgels? Not nice, whatever they were. Yes, Jack thought – he might get hurt. But she had to come to terms with that, didn't she, mummy dearest? She must have known it came with the territory. That if you saddled yourself with a kid (and, by the way, it wasn't like he was her *first*), you realized that eventually they were going to get hurt.

"If you beam me up now, *mother*, you'll reveal your location. Whoever's after us – they'll know where *Eleos* is. And you might recall that we've gone to some trouble to *prevent* that."

This was what happened, if (for whatever mad reason) you decided to keep the kid. You had to accept that at some point they were going to get hurt and there wasn't anything you could do about that, what with people being finite and so on…

"I don't care if they find out where Eleos *is* –"

Apart from her other son. He wasn't finite, was he? But Jack was…

"Well, I bloody well *do*! Listen – I got myself into this. I'll get myself out."

"What are you going to do, huh? Negotiate with them?"

"Why not?" he said, and thought: *Isn't that would daddy dearest would do?* "Gift of the gab, me."

The two men were now right front of him. Jack gave a crooked smile. Oh yes. He could *definitely* talk his way out of this…

"Gentlemen," he said, palms opening in comradeship. "Surely we can sort this out amicably?"

One of those pauses. Those ineffable pauses, where everything hung in the balance, and Jack was completely sure that the universe would turn his way, that his winning hand would come up…

And then…

You haven't lived, thought Jack, *until you've seen a seven-fingered fist heading your way…*

Never landed though. Jack's winning hand came up – or, at least, the transporter beam caught him before that fist could.

Jack be nimble… Jack be quick…

"I told you," Jack snapped, "*not* to beam me back on board! They'll locate us –"

"Jack Crusher," said his mother, "if you think I've never reconfigured a transporter signal to give temporary cover, then you really don't have a good idea of who and what I am."

Yeah, thought Jack, *fine, all right – but do you always have to be so competent? So bloody wise?*

"You know, Jack," said Beverly Crusher, "one day I won't be there to save you."

"I know."

She drew him to her. The briefest of hugs. And whispered, into his hair, "I do remember, you know."

"Remember what?"

"The first time you got caught cheating at cards. After…"

Jack pulled away. It was after she'd told him who his father was. A teenager, and by the time she'd filled him in on the details, he was livid. Bit of a temper on him, at that age. Jack had worked hard on that. Didn't help, in the long run.

"Talked my way out of that one, didn't I?"

His mother looked at him, eyes wide in disbelief. "Is *that* what you remember happened?"

"Well, yes –" That's what always happened.

"Jack," she said. "I had to come and bail you out."

Jack frowned. "Are you sure?"

"Oh, I'm sure!"

"Ah. Okay. Well, thanks for the, er… thanks for the transporter reconfigurationment, or whatever it was that you did."

"You're welcome." She nodded at the bag on his back. "Is that what slowed you down?"

He swung it off his shoulder and placed it on the floor. "Thirty Cardassian disruptors. They'll come in handy, should we ever be in need of –"

A bribe.

"Currency," said his mother, firmly, and he let her have that lie. Why not? Her voice lowered, to whisper a secret nobody else must hear. "And what about the Dibarian crystals?"

He reached into his jacket to take out the little case, opening it like a magician pulling his best trick. There they lay, nestled inside, and sparkling, innocently. God, but they were beautiful. You'd take a fist in the face for these. Or not, as it happened. He smiled at his mother, and she smiled back.

"You asked. And I delivered."

Always have, mother dearest. And always will.

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TREKNOLOGY

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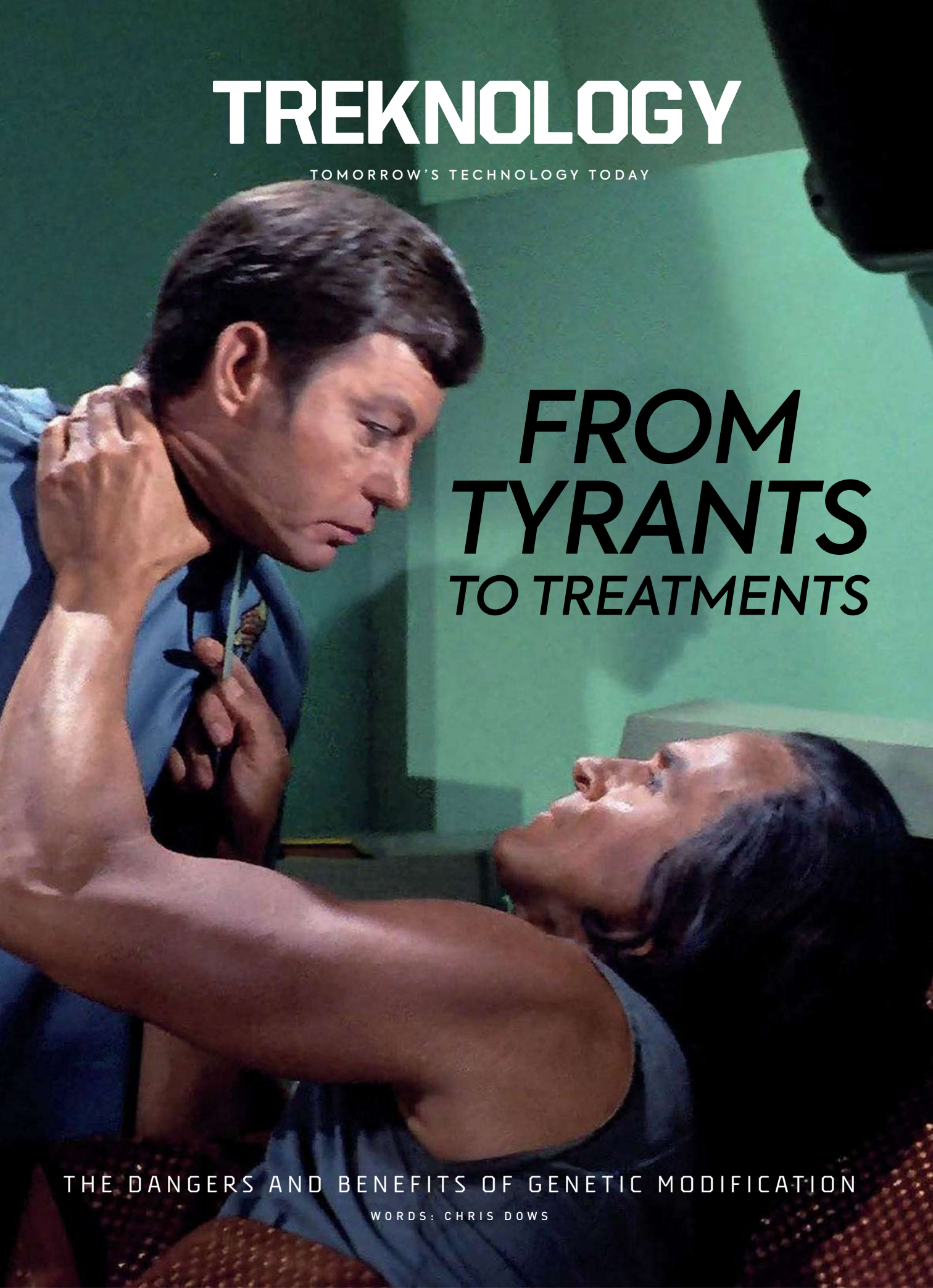

FROM TYRANTS TO TREATMENTS

THE DANGERS AND BENEFITS OF GENETIC MODIFICATION

WORDS: CHRIS DOWS

GENETIC WARS AND ETHICAL LAWS

Just before the credits roll at the end of *Star Trek: The Motion Picture,* a caption stating 'The human adventure is just beginning' boldly appears on the screen. This simple phrase gets to the very heart of what *Star Trek* is all about as a show, and while notable characters such as Spock and Data have been used to explore aspects of humanity, these words also refer to much wider and, for some people, darker themes surrounding what it is to be human. Genetic engineering has been part of the *Star Trek* narrative since the very beginning, exploring difficult questions about the moral and ethical issues connected with genetic modification that have very real parallels in our world.

Consider the September 2023 announcement by Israel's Weizmann Institute, who have successfully created a 'synthetic' whole 'model' of a human embryo from stem cells. While the implications for medical research are significant, many scientists are rightly urging caution and the need for control of these potentially viable embryos – after all, one of *Star Trek*'s greatest villains, Khan Noonien-Singh, was the product of unregulated experimentation, leading to the Eugenics Wars and a stigma so powerful, *Star Trek: Strange New Worlds*' La'an Noonien-Singh was still haunted by childhood taunts about her heritage and concern at carrying some of Khan's engineered DNA. The implantation of these 'models' is strictly forbidden, and some headline-grabbing breakthroughs are not as sinister as they seem; in May 2023, a specialist team at Britain's Newcastle Fertility Centre succeeded in the birth of the UK's first three-person DNA baby. It might sound unsettling, but the rare procedure – known as mitochondrial donation treatment – is only used in highly selective cases, uses only 0.2% of an additional female donor's egg and around 37 extra genes to prevent the transfer of a devastating genetic disorder to the child.

The first MDT baby was born back in 2016 thanks to a team out of the New Hope Fertility Centre in New York, but the legal situation – at the time of writing, only the UK and Australia license mitochondrial replacement – meant they had to travel to Mexico for the procedure because of its lack of governance. Controversial for sure, but what the team's leader, Dr John Zhang, said to defend the decision at the time is interesting, stating to save lives was the ethical thing to do – something you'd hear any good Starfleet doctor say.

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EUGENICS – THE SINISTER SEARCH FOR SUPERIORITY

Before exploring wider definitions of genetic engineering, we need to consider the nature of eugenics, one of the greatest threats faced by the human race in our own history and that of *Star Trek*. Eugenics dates back to the work of British anthropologist Sir Francis Galton who, building on his dubious research into race and intelligence, suggested in his 1869 paper 'Hereditary Genius', the 'superior' intelligence from leading English families were inherited with an efficiency of 20% (interesting word 'superior' – it's chillingly used as a term by Khan in the *Star Trek* episode "Space Seed" to describe his future partner Lieutenant Marla McGivers). Coining the term 'eugenics', meaning 'well born', Galton proposed humanity might be improved by selective breeding – something that had been undertaken for years in livestock and horticulture. If it sounds like a bad idea, it is, but for a time eugenics was misguidedly seized upon by early geneticists around the world (and if this sounds like the character of *Star Trek: Picard's* Adam Soong, the parallels are entirely deliberate).

However, because eugenics relied on highly subjective metrics rather than solid medical science, it only took a few decades for the idea to be terribly perverted, leading to the atrocities of the Nazis in Germany on our world, the fulfilment of 'Project Khan' and the tyrannical rule of his genetically enhanced group in the *Star Trek* timeline, and the movement's vilification and abandonment in both realities. However, it's important to realize there's a very big gap between unscientific selective breeding and genetic testing for diseases *in vivo* for children and *in vitro* for the unborn. The work being undertaken by the Children's Hospital of Philadelphia on RNA-based gene editing for blood disorders is to offer life-saving treatments with minimal risk to the patient, while the Danish team at Aarhus University Hospital have developed EVITA, a less invasive blood test to check for fetal abnormalities in early pregnancy that may be corrected before birth. This revolutionary approach has particular resonance for fans of *Star Trek: Voyager*. In the episode "Lineage", when Tom Paris and B'Elanna Torres discover she is pregnant, Torres attempts (and thankfully fails) to go far further than a relatively straightforward genetic modification for a hereditary deviated spine in her daughter, looking to erase any Klingon characteristics with some dangerous gene editing. It's not quite eugenics, but the implications of creating a 'perfect' child are similarly misguided.

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MEDICAL MANIPULATION VERSUS IMMORAL ENGINEERING

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Much like its representation in *Star Trek*, it's important to understand the difference between gene therapy, which seeks to correct genetic defects and prevent or cure disease, and genetic engineering, which aims to enhance an organism beyond what might be considered normal. Such was the chaos wreaked by Khan and his genetically superior followers, it took nearly four centuries for the outright ban on any kind of genetic manipulation to be lifted following the Eugenics Wars by the United Federation of Planets to allow the correction of genetic conditions and treatment of illnesses – a decision with very strong parallels today. Research using embryonic stem cells, the body's building blocks from which all other cells are generated, continue to divide international opinion on ethical and moral grounds around the world, but where gene therapy is permitted, this area of medical exploration is showing considerable progress.

Consider the extraordinary research into treating hereditary blindness at Oregon State University. Early last year, their College of Pharmacy scientists published results

on animal models that use lipid nanoparticles to deliver messenger RNA (the basis of COVID-19 vaccines) into the back of the eye and repair the function of photoreceptor cells. It's early days for sure but given Geordi la Forge's VISOR was only replaced in 2373 by ocular implants rather than his eyesight restored by genetic treatment, it's one of those examples of real-world science that will likely overtake Treknology.

Another could be future developments on the discovery of an alternative 'route' for stem cell development carried out recently by the University of Copenhagen. Using mouse models, they have discovered a new way to 'grow' a gut from stem cells in a dish by using extra-embryonic cells – and the team very much hope this will pave the way for growing any kind of organ for use in drug tests, disease modelling and, most excitingly, treatments. During the Dominion War, in the *Star Trek: Deep Space Nine* episode "When it Rains…" Doctor Julian Bashir (more on him later) expressed his wish that, in a battlefield situation, it might be possible to grow a replacement organ from undifferentiated tissue and transplant it into an injured patient. While synthetic organs are routinely used in Starfleet (think of Jean-Luc Picard's artificial replacement heart, before he got his full body swap) the concept of generating duplicate parts with minimal dangers of rejection shows just how positive genetic modification could be.

01 *Star Trek: Strange New World*'s La'an Noonien-Singh

02 *Star Trek: Voyager*, season seven, "Lineage"

03/04 *Star Trek: The Next Generation*, season six, "Tapestry"

05 *Star Trek: Deep Space Nine*, season five, "Doctor Bashir, I Presume?"

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05

AD ASTRA PER ASPERA – FIGHTING ADVERSITY WITH DIVERSITY

Despite allowing gene therapy on medical grounds, the influence of the Eugenics Wars continued to heavily influence the Federation's view of genetic engineering – most notably illustrated by Starfleet's prohibition of augmented individuals. The penalties for those who risked ignoring this strict ruling and attempted to conceal their true identities were severe; Doctor Bashir's father, who was responsible for his son's gene augmentation at an early age, was imprisoned for violating the Eugenics Laws rather than Bashir being dismissed from the service when his accelerated critical neural pathway formation treatment was revealed.

While this might seem harsh, the Court Martial of *Star Trek: Strange New Worlds'* Illyrian Number One, Lieutenant Commander Una Chin-Riley, really threw the spotlight on the contradictory nature this veto had in relation to the Federation's much-vaunted philosophy of inclusivity. While Chin-Riley was exonerated after a grueling courtroom battle and allowed to continue her career via an asylum claim, Starfleet refused to change its rules, excluding entire races from serving – including Illyrians, who used genetic engineering to fit with their hostile planetary conditions rather than alter their world's natural state. One might argue the Federation wasn't quite as committed to diversity as it claimed, and the question of equal representation is a major concern in present-day genetic studies.

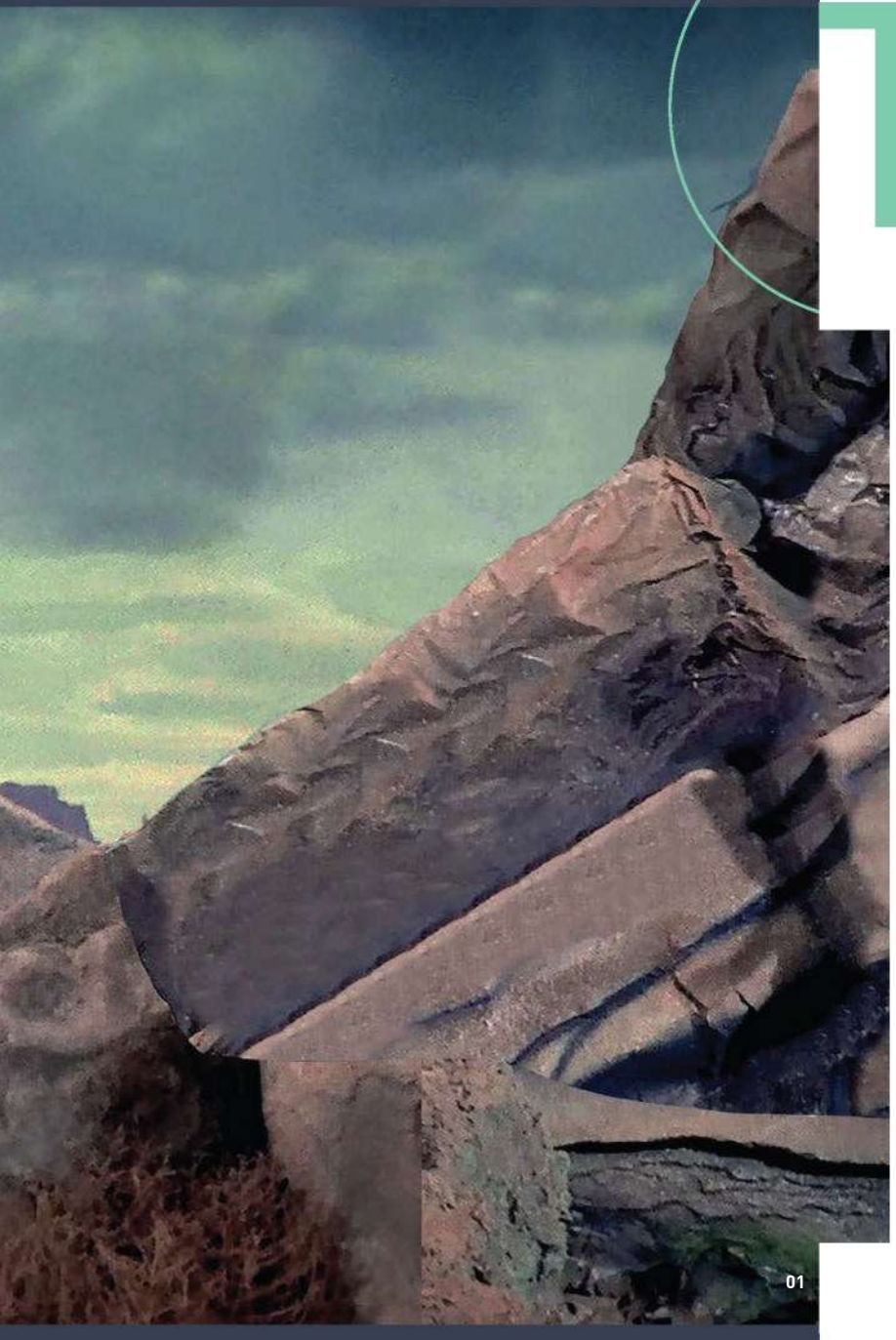
Consider the Human Genome Project, launched in October 1990 and completed in April 2003. For two decades, it has been hugely significant to medical study, but it was mostly based on a single male of African-European descent. To address this, the Human Pangenome Reference Consortium has been working to update and expand the model, having gathered genomic sequences from 47 individuals across the world to make it far more representative of Earth's population. While the pangenome isn't complete, in May 2023 a team from The Rockefeller University announced an early version was available for use by the scientific community. Having a truly representative 'snapshot' of genomic diversity is critical in developing treatments for worldwide diseases for the entire population, such as the work being carried out on gene editing tools at Weill Cornell Medicine. They recently announced promising early results in their approach to reducing the aggressive nature of cancerous tumors by changing a single letter in a cancer-causing gene rather than deleting the gene entirely. The path to equality – in medical treatment and beyond - might be tough for Illyrians and humans alike, but it's a path worth taking.

ROBERT BUTLER
INTERVIEW

BUILDING "THE

CAGE"

WORDS: JOE NAZZARO



01 A scene from the *Star Trek: the Original Series*, unaired pilot, "The Cage", elements used in "The Menagerie"

There's a nineteenth-century French quote that loosely translates into 'The more things change, the more they stay the same.' As long-time science fiction fans will attest, that phrase certainly applies to the original 1965 *Star Trek* pilot, "The Cage". Although it was rejected by the network and eventually repurposed into a two-part episode of the new series, "The Cage" has now become a pivotal back-story element in the new *Star Trek: Strange New Worlds*.

One of the architects behind "The Cage" was award-winning director Robert Butler, who throughout the sixties, seventies and eighties was responsible for some of the most distinguished pilots in TV history, including *Batman, Hogan's Heroes, Remington Steele* and *Hill Street Blues*. An associate director in 1950's live television, Butler began directing with the half-hour Jackie Cooper series *Hennessey* and never stopped working after that.

The production bug actually bit while playing trombone for an NBC radio show during high school. As Butler recalls, "It occurred to me that we working stiffs had our nose to the grindstone while this producer, a jazzy character in knit ties and oxford shirts, seemed to be the only guy having fun.

"When I was an English major at UCLA, I sent out a flock of letters to studios, radio, television; everything but got zero response. I ended up at CBS as an usher, but quickly realized that the guy having a good time was the director, so that's where things began to hatch."

Butler quickly moved up from half-half sitcoms to longer-form dramas, including *Gunsmoke*, *The Fugitive, Dr. Kildare* and *Ben Casey* to name a few. One of his early efforts was an episode of *The Twilight Zone* called 'The Encounter,' starring future Star Trek actor George Takei. "This Japanese gardener goes up to the attic to borrow some shears from a

marine who's cleaning out some of his war mementos. On page one, they greet each other, and on page 35, the Japanese kid knifes the marine to death, commits hari-kari, and jumps out of a window, so it was a real heavy-duty two-character piece. It's one of those episodes that doesn't run anymore!"

Another early series was *The Lieutenant*, created by writer Gene Roddenberry, which led to Butler's directing gig on "The Cage".

"I had done two or three episodes of the series, which about a marine lieutenant in peacetime, and that was an hour series that ran a season or two, and Gene liked what I had done, so when he created *Star Trek*, he asked me to do it."

Butler, a virtual novice to science fiction, recalls reading the script and wondering if perhaps there was a bit too much in it to pull off. "It was just *stuffed* with SF [SciFi] elements. I remember saying to my wife, 'This thing is going to be hard for the audience to follow; it's too jam-packed!"

"She suggested I do it anyway and maybe it would clear up, so I shot it, but I remember NBC saying, 'We like it, we believe it, but we don't understand it; do it again!'

So how does one even begin to deal with a jam-packed science fiction script full of effects that had rarely been done on a television schedule or budget?

"You just give the elephant a spoonful at a time," responds Butler. "You work on the moment at hand to make it as convincing and believable as you can, so in pre-production, you try and support those moments in preparation; getting the right costumes, getting the right special effects and the right design; inch by inch and a spoonful at a time.

"I remember the old woman who reverts to being an old hag for example; that was a stock SF trick. At the time, instead of morphing, which one would do now, what you did was time-lapse photography. There would be a head brace for her to hold her head in an appropriate position, you would shoot a piece of the scene and then she would go change makeup, and then shoot another piece. A lot of the execution was actually standard science fiction execution."

Maybe so, but in the mid-1960s, such effects were hardly standard fare in weekly television. "That's true, and of course a pilot takes even more time and money to work these things out, such as the beaming up and beaming down, which we had to invent for the pilot, which was basically an old disappearance magic trick. They later added the Tinkerbell dust, but it was essentially the same trick.

"During rehearsal, I remember consciously thinking about *The Thing*, specifically about the performances and I was bored at that time with the 'exclamation points.' All SF, fantasy and enlarged melodrama was played in an excited tone: 'My God, I just saw him, and you've got to be careful!' *The Thing* was so dry and quiet because they were afraid the beast would overhear them. We tried that for maybe two days, and I talked to the cast about declaiming and exclaiming and I said 'Let's make this thing dry and realistic!' I wanted to add *vérité* to our science fiction."

Needless to say, that approach did not work out. "Ultimately, after two days, this thing was just lying there. Everybody was playing their little hearts out saying, [in a quiet voice] 'I've just seen him; we have to be careful!' They were all doing a great job, but it wasn't working. It was completely flat, so on the afternoon of the second or third day, I said, 'Hey gang, I'm wrong; we need

02

02 Behind the scenes with Robert Butler and Gene Roddenberry on the set of "The Cage"

03 A tense scene from the unaired pilot, as Pike seeks escape from captivity

I SHOT IT, BUT I REMEMBER NBC SAYING, 'WE LIKE IT, WE BELIEVE IT, BUT WE DON'T UNDERSTAND IT; DO IT AGAIN!'

03

the exclamation points! You're doing a wonderful job, and I believe it, but, somehow, it's dry, it's flat; it isn't cooking. At the risk of becoming cliché and trite, I think we should go back to the usual performance stance and play it as we've all played this type of material before.'

"They were cool about it, shrugging their shoulders and turning up the emotion knobs a little bit. I remember that distinctively as a disappointing experience, but thank God, I had the smarts not to continue that way, because it would have been boring as hell."

The original cast was quite different from the iconic group that fans now associate with *Star Trek*. Although Leonard Nimoy appeared as Mr. Spock, the captain was Jeffrey Hunter playing Christopher Pike, along with Majel Barrett (Number One) and John Hoyt as Dr. Philip Boyce. "I'm suddenly reminded of a comment Leonard made once," Butler chuckles. "He said, 'If this man's ears are that curious, consider what his other organs may be like!'

"I remember Peter Duryea, Dan Duryea's son [Lt. Tyler] did a wonderful job. I was trying to get a freshness in those young characters and not have them be all rigid and pasteboard leading men.

"I don't recall how Majel Barrett got into it, but she was and is a nice actress. Jeffrey Hunter had probably been cast beyond my control, which is the way it goes, but I certainly knew of him and found him to be a real cooperative, good guy. He was a little heroic and a little stiff, so I tried to modify that a little bit, and maybe I did and maybe I didn't.

"Susan Oliver [Vina] was quite a skilled actress. She certainly knew what she was about. I remember John Hoyt played Doc originally in that first hour, and then, later, it was DeForest Kelly, who was more of a leading man back then while John Hoyt was more of a character actor. Gene and I talked about that, and I think he always wanted more of the leading man type, but I think I just bulled through with John Hoyt. When they did their second pilot, they put the other guy in the part."

Butler confirms a fair amount of head-butting with Roddenberry on the pilot, but concedes the series creator was probably justified.

"As writer/producer, he was entitled, but from the directorial stance, it was a little rigid. I have and had a pretty high opinion of myself in terms of how to make scenes work and how to make actors work and so on, so I figured I should be the last word on some of that stuff, and Gene didn't feel that way. He felt he had all the answers, and although he was maybe entitled to that feeling as producer/writer, I remember thinking a few times, 'This guy's a big square; I can't get this idea past him. How do I do this?' I kept trying different techniques to win him over, and some I won and some I lost."

As far as the wins: "I remember John Hoyt over the other actor who plays Bones now. DeForest Kelly was a real good rough, broad-shouldered guy, but I thought that would slightly duplicate the leading man stance, and that we needed more character in that part. I think Gene was being kind of dumb about it; it just didn't seem good orchestration to me to cast two leading men shoulder to shoulder and have Mr. Spock who was yet another permutation of the leading man. If you want to look at it this way, you've got three guys eating up that screen, so I don't know how I won that argument, but I do remember winning it because John Hoyt did play that part. In the subsequent *Star Trek*, I don't think people felt that DeForest Kelly and Shatner were battling over the scenes, but I do think that a more eccentric guy in that part would have been just as good, maybe better. That was my thinking at the time."

And in the 'loss' column? "I remember wanting – and this certainly pre-dated *Star Wars*, so it kind of tickles me that people think all the aging on the hardware was a new idea – but I wanted to age all the stuff in *Star Trek*, just because it wouldn't look fake that way. The risk of clean science fiction is that everything looks fake. Remember the *Buck Rogers* aluminium paper walls in the old serials? Well, that's the danger. It's very difficult to take new hardware and make it look like it really has bulk and strength and all that, so I wanted to age everything, rust it out and make it used, and I also wanted to put verticals in the control bridge. There were no verticals; just an open space, which is dull. Clean and open is more dull than aged and cluttered, so I tried like hell to get Gene and the designer (who was an Austrian, a traditional old-school guy), and I remember trying to get them to execute those ideas; namely to get some verticals on the bridge and to get some age on everything.

"Gene wouldn't have any of it. He said the stuff had been researched and was in process of being designed, and it was simply too late, and maybe it was and maybe it wasn't, but I soon found that it got too late, so I couldn't win that argument. I still think it was all too clean, unnecessarily clean.

"In fact, [producer] Harve Bennett once talked to me about doing the *Star Trek* movie after the first Bob Wise film. We didn't quite get to the point of his offering it, but we were having a pretty good time in discussions, and I brought up these very points to Harve, saying, 'I don't think the reality is any good; it's all quite sterile and quite synthetic!' I was careful in what I said, I didn't say it that blatantly to him, but I said, 'The risk here is artificiality, and since the whole thing is SF and artificial, don't we do ourselves a favor by roughing it up?'

"Well, Harve thought that would fly in the face of a lot of *Star Trek* fans who liked and knew the show for what it was, so, perhaps unwisely, I said to him, 'Well listen, I appreciate that and maybe you're right and I'm wrong, but I candidly don't want to do it any other way, so although you haven't offered me the gig, I think 'I'll wish you well!' I think it was a dumb move and I think maybe I should have taken the thing and done it sterile!

04

"I REMEMBER WANTING… TO AGE ALL THE STUFF IN STAR TREK, JUST BECAUSE IT WOULDN'T LOOK FAKE THAT WAY."

How "The Cage" would have worked as the template for *Star Trek* would never be known. The powers-that-be demanded a second pilot, with everybody but Nimoy recast (although Hunter reportedly decided not to return). When filming resumed, it was without Butler in the director's chair. "I can't remember for sure, but I don't think Gene offered it to me.

"Here's the way it worked. When a second pilot was to be done with Shatner, I think they used everybody new except for Leonard and Majel; I think everybody else was new: director, art director, camera person; everyone. I don't think Gene offered me the second pilot, so Jim Goldstone did it, and then later when our pilot was to be mixed into another hour as a kind of flashback, he offered me that show, to shoot the additional hour for a two-hour *Star Trek*, and I turned him down. My real reason was because I'd been there, so I just didn't want to do that again, but what I told him probably was that I had a conflict or God knows what. That might have been in retrospect a little hard-headed, but that's what I did at the time."

Regarding the use of the original "Cage" footage in "The Menagerie", "That was very much per plan. I knew the film from the original hour would be interspersed in the flashback two-hour, and that's what I turned down, so another guy took that job, and I think we got dual screen credit.

"I was just curious as to how Gene was going to knit all that stuff together. I don't think I've ever seen the full two hours, but I've seen bits and pieces of it, so I got the idea of what was done, and I think it was good use of that film. Otherwise, it would have just sat on a shelf and never been used. You do these things to be seen and for people's enjoyment."

But looking at what *Star Trek* has become in its various permutations over the past half-century is a much larger issue. "I don't know what to think, frankly," reflects Butler. "Some of its basic ideas are as about as deep as we all went through in junior high school, discovering some of those big basic truths, but I don't really get what all the noise has been about all these years.

04 Captain Pike leads a landing party, responding to a distress call, in "The Cage"

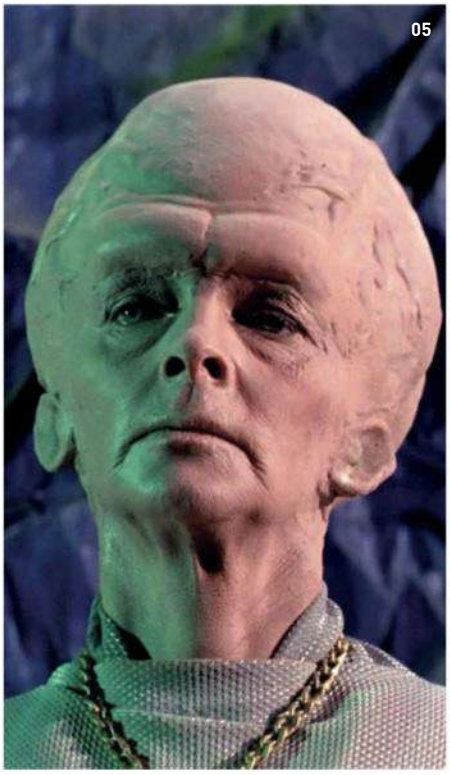
05 A Talosian, from "The Cage"

06 Behind the senes on the set of the pilot

"I don't know science fiction all that well, some Ray Bradbury maybe, and I'm aware that it can be pretty good, but I think science fiction is a trick. I don't see any Alexander Pope SF kicking around in our lives, so I think by its nature, it has to be second in our lives. Fantasy has to be secondary to reality to some extent, and I guess that's what I think of *Star Trek*.

"For me, it isn't up there with *A Face in the Crowd* and *Hill Street Blues*. It's to a select audience, perhaps, so I don't really get it, and to me it's also somewhat lifeless. I just like dustier, rustier, gritty stuff, so with my bias on that, it's not surprising that I sit here shrugging saying, 'What the hell was that all about?'

"I remember thinking, 'If we let the zippers show, we're dead! When you opt for grit and grunge to obscure the zipper, you help yourself. Otherwise, you're potentially exposed at every step along the way. When the lady walks across the room, if she turns and you see that zipper, you know that Western Costume is right across the street!"



EXCLUSIVE FICTION

A Dish Served Cold

STORY: CHRIS DOWS
ILLUSTRATION: PETE WALLBANK

"Captain… a photon torpedo has armed in the storage racks!"

Kirk swiveled in his chair on the bridge of the *U.S.S. Enterprise*, and turned to Chekov, who looked toward him in disbelief. A beat, then Kirk stepped down and headed for the navigator's station as he barked an order.

"Disarm it, mister!"

Chekov hit a sequence of buttons.

"Override commands are not working, sir."

Repeating the pattern, Kirk got the same result and could feel the tension rising on the bridge. *Another* incident.

"Uhura, contact the torpedo bay. I want to know what's going on down there."

Within seconds, the communications officer turned from her controls, fingers pressed to her ear communicator.

"No response from the station, sir. The ordnance crew has received the alert and are on their way."

Kirk nodded; the torpedo room wasn't routinely manned, save for regular inspections.

"Get them to report the second they arrive."

As Uhura swiveled back to her console, Spock straightened from the scanner at his science station and stepped down towards the helm.

"If the proximity fuse has been set, any attempt to manually defuse the torpedo will detonate the device and cause a catastrophic chain reaction with the other ordinance. I would advise against this procedure, Captain."

Kirk considered Spock's caution. Trying to disarm the torpedo would only hasten the destruction of the ship.

"Uhura… belay that order. Tell the ordnance crew to stand by."

"Aye sir."

Sulu turned to Kirk, his voice clear and calm.

"Sir, could we load and launch it? The safety protocols should protect – "

"Helm, the protocols are clearly not operating within normal parameters. The outcome would likely be the same."

Kirk knew his first officer was, of course, correct, but Sulu's idea suggested another course of action.

"Spock… there's an external loading hatch for the torpedo racks. What if we opened it?"

Spock raised an eyebrow and considered Kirk's solution.

"The sudden decompressive pressure may trigger the weapon. It may also impact other inert torpedoes on its exit. However, the risks are no greater than a manual attempt at neutralizing it."

Kirk looked around the bridge. He had to decide – now.

"Uhura – issue an evacuation order to the saucer section. As soon as we're clear, blow the airlock Chekov."

The navigator's reply held no relief at the solution; everyone present knew this was trading one dangerous chance for another.

"Aye, sir."

* * *

Kirk strode into the briefing room, mood dark and jaw set firm. Glancing over to the alarm panel on the wall, he battled with the fear it might go off again at any time. Seated before him along the polished wooden table were Spock, Doctor McCoy and Mister Scott, his preoccupied chief engineer, who was studying a schematic on the three-way table monitor and tracing a circuit route with a dirty finger on the screen. As Kirk took his seat, Spock provided a situation update.

"The torpedo bay has been sealed, and damage to the forward shields is under repair. Efforts to trace the cause of the incident continue."

Kirk turned to Mr Scott, who sat back from the monitor and sighed.

"Anything further to report, Mister Scott?"

"No sir. Everything is pointing to the same conclusion, and I dinna like it one bit."

Kirk felt anger rise in his chest – not from the redoubtable engineer's comments, but the inevitability of the meeting's conclusion. Spock's reply did little to lighten the mood.

"An emotional response will not alter the facts, Engineer. No evidence of malfunction is presenting itself because it does not exist. Occam's razor, Mister Scott."

Mr Scott frowned, while McCoy nodded.

"Pains me to agree with you Spock, but you're right. The simplest explanation is usually the correct one. What are the chances of catastrophic failures in the deflector control, dilithium chamber safeties and photon torpedo bay all within seventy-two hours Mr Scott? From my understanding, these systems aren't even linked."

"Aye, you're right. Not directly, anyway. Just doesn't make sense."

Spock spread his slender fingers and joined them at their tips, lost in his thoughts. Mr Scott shifted uncomfortably in his chair and McCoy folded his arms. Kirk knew the level of anxiety throughout the ship might lead to yet more problems. It was time to take control of the situation, even if it meant stating an unwelcome truth.

"It's settled then. We have a saboteur on board my ship."

Scott's face darkened at the thought of such betrayal.

"Aye, but who? They'd need to know the *Enterprise* pretty well to do what they've done and not leave any tracks. I've reviewed all the duty logs and everyone in engineering is accounted for when the events occurred."

"Attacks might be a more accurate descriptor, Mister Scott."

Kirk looked over sharply at Spock's correction, and McCoy cocked an eyebrow.

"Strong words, Mister Spock. An attack suggests motive."

"As does sabotage, Doctor."

Kirk interjected before McCoy could throw Spock a barbed comment.

"Could it possibly be some outside interference? Romulan or Klingon perhaps?"

Spock shook his head.

"I have conducted wide-band scans of local space for any unusual sensor readings, transmissions or activities. As our speed is limited to impulse, this has provided strong evidence against the existence of any shadowing vessel."

Kirk exhaled slowly. Had they been at warp when the dilithium chamber malfunctioned yesterday, they'd not be sitting around this table right now. They'd not be sitting anywhere. Kirk pushed on.

"It'll take us weeks to get to Starbase Nine to complete repairs. We've been lucky so far, but there's plenty of other sensitive systems to attack."

"The thing is Jim, unless they've got some way to get off the ship, whoever's behind this would have died along with the rest of us. That would suggest either some form of chemical or psychosomatic imbalance or one hell of a grudge."

Spock nodded at McCoy's brutally honest appraisal, his voice in calm contrast to the anger Kirk felt at his crew and ship being threatened.

"IT'S SETTLED THEN. WE HAVE A SABOTEUR ON BOARD MY SHIP."

"Agreed. I would recommend an immediate review of the crew's psychological profiles, Doctor."

"Good idea Spock. I'll get Chapel and M'Benga to assist. We'll start with newly rotated crew and work backwards."

"A logical approach."

Mr Scott leaned forward, spreading his hands out on the smooth wooden table. Kirk noticed it wasn't dirt on his fingers, but scorch marks. He knew the engineer had only just averted a chamber overload but didn't realize he'd burned himself in the process.

"Like I said, Captain, they'd need a high level of technical knowledge and all the regular engineering team have been with me for months. I canna see it's any of them."

Kirk saw Spock's brow furrow.

"What's on your mind Spock?"

"We are assuming the knowledge required to sabotage the ship requires the individual to be an active member

of the engineering crew. Given the frequent departmental rotations of lower ranked crewmembers within Starfleet, would it not be possible for someone to possess the requisite information from a different specialism?"

Everyone turned to the engineer. He opened his mouth to speak, when the room was flooded with a deep scarlet light.

* * *

As soon as Kirk exited the turbolift doors and heard the calm voice of the computer counting down, and knew the starship's self-destruct sequence had been activated.

Striding over to the science station with Spock, the Vulcan engaged the tie-in for Kirk's voice command.

"Computer. Code one two three continuity, abort destruct order."

"Code incorrect."

Kirk nodded to Spock, who repeated the command.

"Code incorrect."

"Fascinating."

Kirk sucked in a breath and looked over to the numbers on Spock's screen. Twelve minutes. Now they *were* in trouble.

"Spock, see what you can do. Uhura – mute the audio countdown."

Spock nodded over to Chekov and Sulu who opened the panels beneath the helm to reveal winking lights and snaking cables then got to work on his own station. Kirk headed over to Scott's vacant bridge position and punched the communication button to engineering.

"Mr Scott… report."

Kirk could hear frantic shouting and movement in the background.

"We're doing what we can sir, but we're locked out of the warp core ejection system. I canna prevent the self-destruct."

"Get your team out of there. We'll evacuate the ship."

Mr Scott paused. Kirk's heart sank.

"The pressurization circuits to the lifeboats and the shuttlebay have been cut. I've got teams working on them now."

Kirk clenched his fist in frustration.

"How long Mr Scott?"

"I canna say sir. We have to find the damage first."

"Do what you can. Kirk out."

Kirk punched the comms button and leaned onto his arms, mind racing. Ten minutes to go, with no way to stop the *Enterprise* destroying itself or to abandon ship. At least the *Kobayashi Maru* presented options. Kirk's thoughts were interrupted by the swooshing of the bridge doors. McCoy barreled towards Spock's station waving a library tape in his hand.

"I think I've got our man, Jim."

Kirk joined McCoy as the Vulcan rose to his feet who, with a brief shake of the head, confirmed he'd not been able to override the self-destruct. McCoy pushed the red rectangular card into the library reader, and the image of a thirty-something man flickered into view on one of Spock's screens.

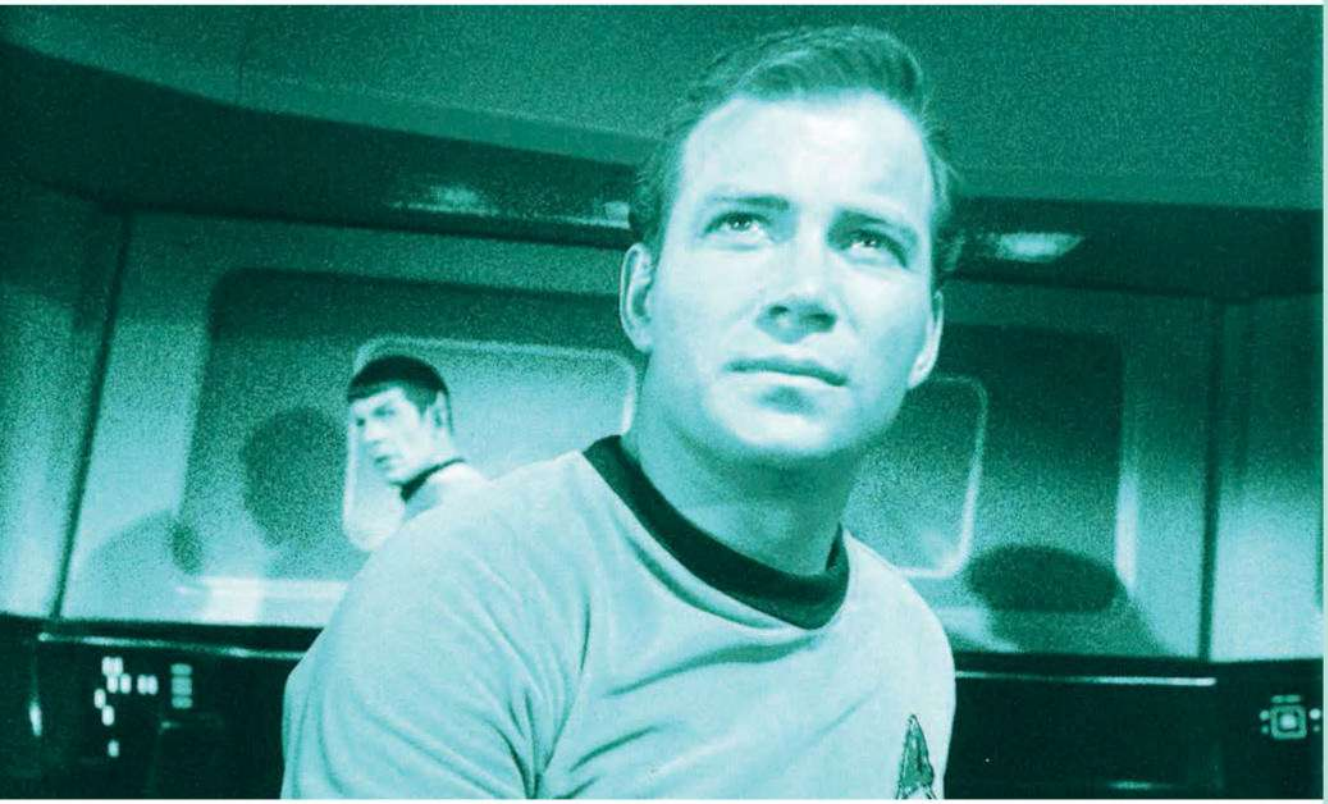
"Lieutenant Horst Renner. He's a sensor specialist, shipped in a few weeks back to help with the environmental system's maintenance."

Kirk had met Renner shortly after he came aboard; intense, serious and driven, just the kind of person Kirk wanted aboard his ship. Or so he thought.

"Why do you think he's the saboteur?"

McCoy flicked a couple of switches on Spock's station, replacing Renner's face with scrolling text.

"First thing that concerned me was his psych test positivity bias. It's the strongest mark I've ever seen, nearly off the scale. This made me dig a little deeper into his medical history. On the face of it, the score



"THERE'S YOUR MOTIVE, CAPTAIN. GOOD OLD-FASHIONED REVENGE."

is a reaction to a long period of intensive counseling he received after the death of his partner on his previous posting."

The hairs on the back of Kirk's neck began to rise. From the look on McCoy's face, he wasn't going to like what was coming.

"It was the *U.S.S. Lexington,* where he served as a duotronics specialist before -"

"Before the M-5 multitronic unit took control of the *Enterprise* and killed fifty-three of her crew."

Spock raised an eyebrow as he responded.

"His duties on the *Lexington* would have given him the knowledge he required to conduct the attacks we have experienced. As Engineer Scott proposed, the saboteur would need to know the *Enterprise* extensively. The *Lexington* is also a Constitution Class vessel, making its systems virtually identical."

Kirk thought back to those dreadful hours on Stardate 4729.4 when Daystrom's computer had run amok, badly damaging the *Lexington* and killing the entire crew of the *Excalibur* when it mistook battle simulations for the real thing.

"There's your motive, Captain. Good old-fashioned revenge."

Kirk glanced at the countdown. Six minutes to go.

"Uhura… where's Lieutenant Renner's quarters?"

Uhura checked her intra-ship transmission logs.

"Deck Five, Captain."

* * *

Kirk arrived at Renner's quarters in sixty seconds, but it was a minute he didn't have. As he approached, he was surprised – and immediately wary – when the doors slid open.

"Bones… tell security to stand fast when they get here. Let me speak with him."

McCoy glanced into the quarters and nodded.

"I've prepared a shot in case we need it. Good luck, Jim."

Just before he entered, Kirk turned back to McCoy.

"What was Renner's partner called?"

"Sarah… Sarah Reilly."

Kirk nodded then walked into the main living area to find Renner sitting at his workstation, staring at an old-fashioned photograph of a smiling woman on the desk.

"Renner. Are you responsible for the attacks on my ship?"

Renner didn't turn as he responded in a flat voice.

"Yes, Captain. I am."

Kirk moved to face Renner and looked down at his vacantly staring face.

"I… understand why you might feel – "

Renner's head snapped upwards, his face twisted with fury.

"You *understand*? Did you *understand* when you let a machine kill my partner on the *Lexington*? Kill my friends?"

Kirk felt his own long-suppressed emotions thunder back. He'd had some low points in his career, but M-5 held special pain.

"I did everything I could to prevent it. Not a day goes by I don't regret having that damned thing on the *Enterprise*."

Renner rose to his feet, shaking visibly. Kirk could see he'd lost control.

"This precious ship of yours murdered everyone I ever cared about, Captain, so now I'm going to kill it."

McCoy hissed from the doorway.

"Jim… we've only got four minutes left. I can – "

"Stay where you are Doctor. This is between me and Renner."

Kirk could see the grief in Renner's eyes. The pain had been festering, consuming all reason and controlling his every waking moment. Hopefully, there was something left of his humanity for Kirk to appeal to.

"Renner, if you want to blame anyone, blame me. I could have protested, had Daystrom and M-5 moved onto another ship, but I allowed it to happen. It was a machine who was responsible for the death of your partner, not the Enterprise – or her crew."

Renner winced at the mention of his partner and the crew.

"It *was* the *Enterprise* that took her away from me."

Something occurred to Kirk. Renner understood circuits and processors, algorithms and programs. That might be the angle to take.

"M-5 was an imperfect device created by an unstable man. It wasn't any of the souls aboard this ship, who you've lived and worked with. They weren't even on board. How is killing them going to serve your revenge, or bring Sarah back?"

Renner staggered back a couple of steps at the sound of his partner's name.

"A flawed… machine…"

Kirk seized his opportunity.

"You know better than anyone that computers are only as good as the information you give them Renner. There's no blame to be found within my crew."

"Jim – we're down to the last minute!"

Kirk held a warning hand out to McCoy, then stepped around the desk and grabbed Renner's shoulders. He gazed into Renner's exhausted eyes.

"Stop the countdown, before M5's faulty programming claims another four hundred innocent victims. I'm sure Sarah wouldn't have wanted any of this."

Renner looked down to the photograph, the hint of a smile on his lips.

"No… she wouldn't…"

Renner pushed the comms button on his monitor.

"Computer. Code seven seven seven *Lexington*, abort destruct order."

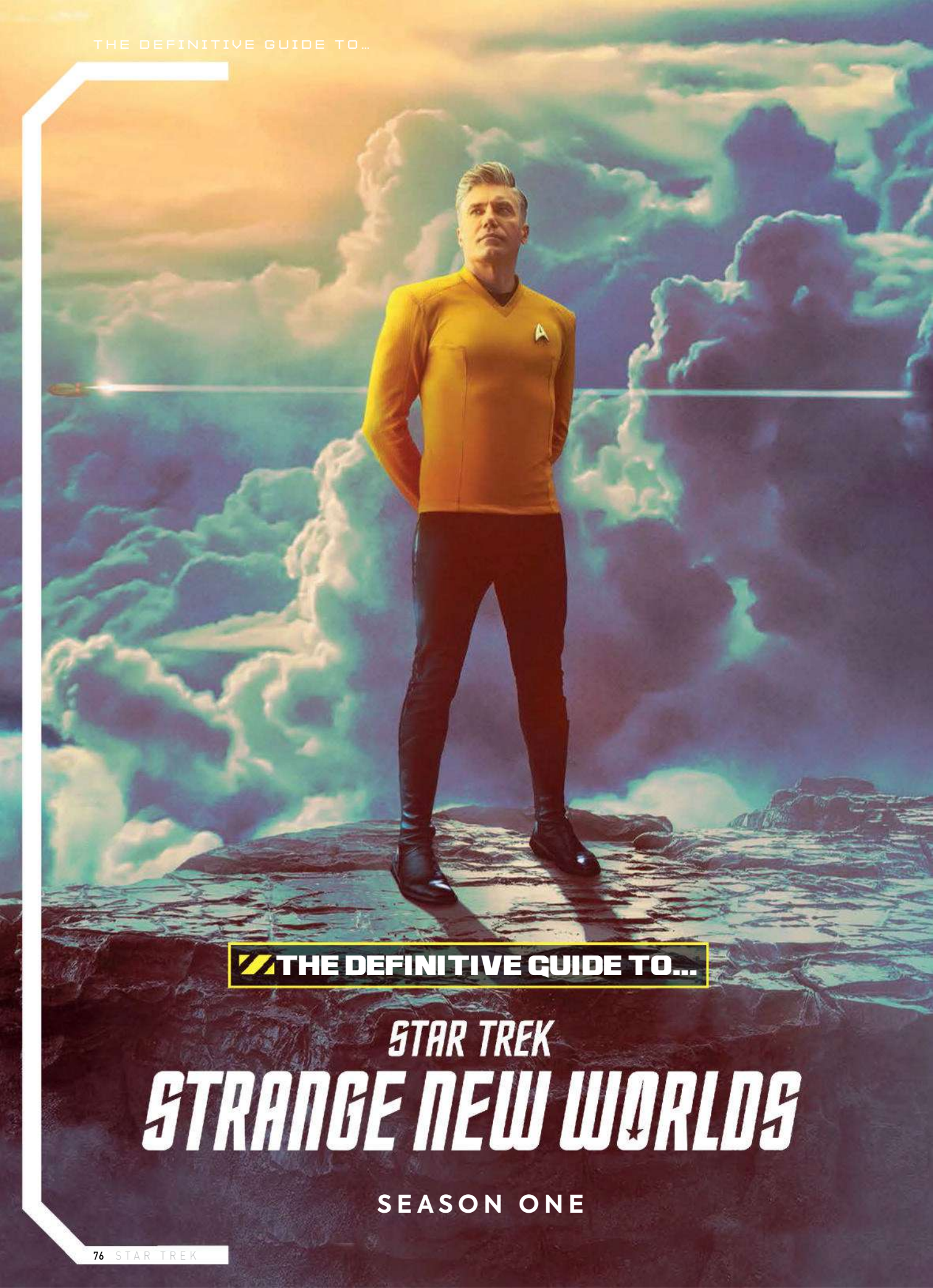
"Destruct sequence aborted."

The security team ran into Renner's quarters and flanked the broken man as McCoy followed them in and spoke to the redshirts.

"Take him to sickbay. Gently."

McCoy nodded to Kirk then followed the guards out, leaving Kirk to pick up the photograph.

It would be a long road back for Renner, if he ever truly recovered, but Kirk was sure this was the best place in Starfleet to help him on his journey.



THE DEFINITIVE GUIDE TO...

STAR TREK STRANGE NEW WORLDS

SEASON ONE

No show of the streaming era of *Star Trek* better embodies the spirit of the 1960s original than *Star Trek: Strange New Worlds*. While *Star Trek: Discovery* depicted the darker aspects of the Federation pre-Kirk, before jetting off to even farther flung futures, its spinoff took original TV captain Christopher Pike – from pilot "The Cage" – back to the *U.S.S. Enterprise*'s original titular exploration mission and re-embraced episodic "plot-of-the-week" storytelling in the process. Creatively, this meant more science fiction concepts to explore, a range of stories for deeper characterisation, a lighter tone that allowed the characters to interact in more everyday circumstances, and the glowing optimism of Gene Roddenberry's vision shining through. We get Spock, Uhura and – especially in season two – Kirk, too. Plus, two different characters originally played by Majel Barrett onscreen at once! (Chapel and Number One). It's slick, colorful, exciting and very, very human. Even Spock this time - but in a smart way. And it's the first show since *Star Trek: The Next Generation* to start with the famous words: "Space. The Final Frontier..." Let's boldly go through season one of *Strange New Worlds*...

WORDS: RICH MATTHEWS

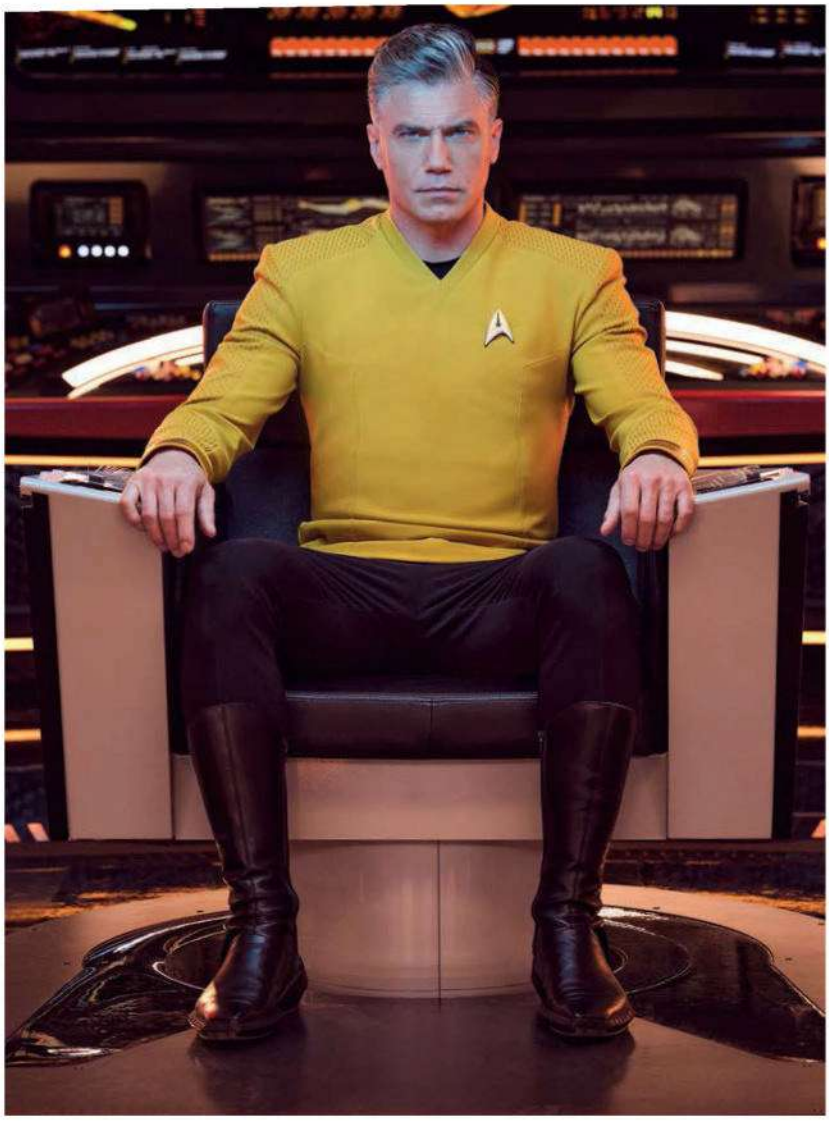
THE SHOW

- **Created by** Akiva Goldsman, Alex Kurtzman, Jenny Lumet
- **Produced by** CBS Studios
- **Premiere Date:** May 5, 2022
- **Season 1 Episodes:** 10
- **Finale Date:** July 7, 2022
- **In-show timespan:** 2259-2266
- **Opening Theme by** Jeff Russo
- **Premise:** "*Strange New Worlds* follows Captain Pike, Science Officer Spock and Number One in the decade before Captain Kirk boarded the *U.S.S. Enterprise*, as they explore new worlds around the galaxy."

THE FACTS

- Tenth spin-off series and first direct spin-off from *Star Trek: Discovery*
- *Star Trek: Strange New Worlds* was born from positive fan response and campaiging following Pike, Spock and Una's appearance in the second season of *Discovery*
- It was the first TV show to be wholly shot at 4k 2160p UHD resolution, which is why it's the first 4k Ultra HD Blu-ray available of any *Star Trek* series
- While *Discovery*'s Russo wrote the theme, the show's music is scored by Nami Melumad
- Episodes to watch before *Strange New Worlds*:
  Star Trek: The Original Series – "The Menagerie" two-parter; "Space Seed"; "Journey To Babel"; "Mirror, Mirror"; "The Deadly Years"; "A Private Little War"
  Star Trek: Discovery Season Two – "Brother"; "If Memory Serves"; "Through The Valley of Shadows"; "Such Sweet Sorrow, Part 2"

THE CREW

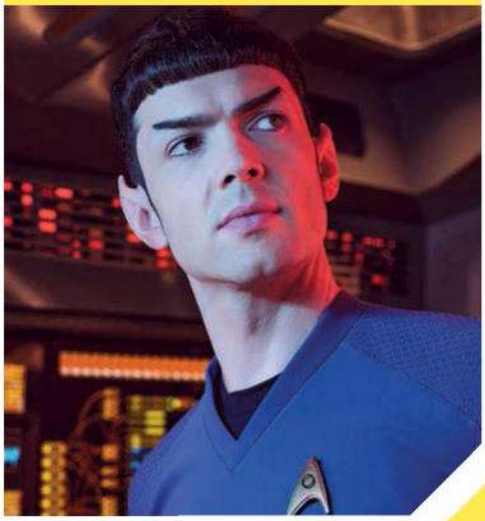


Captain Christopher Pike
(ANSON MOUNT)

- **Human**
- **Place of birth:** Mojave, California, Earth
- **Boldly Playing Them Before:** Jeffrey Hunter ("The Cage"), Sean Kenney ("The Menagerie" two-parter), Bruce Greenwood (Kelvin Timeline – *Star Trek* [2009]; *Star Trek Into Darkness*)
- Who knew Pike could be so cool and sexy?! No slight on Jeffrey Hunter – who did play Jesus after all – or Bruce Greenwood (those sideburns!), but Anson Mount's incarnation of the *U.S.S Enterprise*'s second captain (after Robert April) proved so charismatic and warm and, well, *Star Trek* that a new series based around him, Spock and the *U.S.S Enterprise* was quickly greenlit. The first season speedily established his profound humanism, empathy and passion, painting him as perhaps the captain most of us would actually like to serve under! This Pike is moral but not judgmental, decisive but not reactionary, loyal but not blind, funny but not glib, and coolly coiffed like no other captain before or since. He even has a real relationship on the go with fellow captain Batel. Basically, the real deal.

Spock
(ETHAN PECK)

- **Vulcan**
- **Place of birth:** ShiKahr, Vulcan
- **Boldly Playing Them Before:** Leonard Nimoy (The Original Series; nine movies; *Star Trek: The Next Generation*), Zachary Quinto (Kelvin Timeline – three movies)
- For many, becoming the third lead actor to play Spock could have been a thankless task, but Ethan Peck attacked the task on *Discovery* and rode a wave of fan adulation into *Strange New Worlds* that immediately helped the neophyte show hit warp speed straight out of spacedock. This Spock is exploratory, layered and very much the natural successor to Leonard Nimoy, helped of course by the screen time to bring out his humour and Vulcan/human dual nature in a way that the Abrams' movies never really gave to Zachary Quinto. An often-unexpected comic relief, Peck nails the neutral, logical posture and tone while always maintaining an undercurrent of humanity that peeks out at regular intervals. And, with Pike very much spoken for, Spock's juggling of long-distance fiancée T'Pring and his obvious sexual tension with Chapel proves a source of surprising simmer (the body swap of "Spock Amok" is a delight).



Christine Chapel
(JESS BUSH)

- **Human**
- **Boldly Playing Them Before:** Majel Barrett (The Original Series; *Star Trek: The Animated Series*; two movies)
- Continuing the trend of rounding out characters that Majel Barrett previously made compelling by sheer force of will (i.e., not helped by the social stereotypes and writing of the 1960s), Jess Bush's hot headed, driven, fiercely intelligent livewire of a trainee doctor was an immediate hit with fans – not least because of her immediate chemistry with Spock and friendships with Uhura, La'an, Ortegas and war buddy M'Benga. Chapel's development is the clearest statement from *Strange New Worlds* that every character matters on the *U.S.S. Enterprise* and will get their time in the spotlight. With hints of a troubled back story in the Klingon War that "might" be explored in season two (hint – it is), this Chapel shines out from her first appearance.

La'An Noonien-Singh
(CHRISTINA CHONG)

- **Human**
- **Place of birth**: Alpha 1
- Arguably the most overtly intriguing new character, given her connections to major *Star Trek* baddie Khan Noonien-Singh, La'An's hardnosed security officer didn't disappoint, with Christina Chong visibly relishing the complexity of a character at war with themselves, their past and future direction. With the Gorn being set up as *Strange New Worlds*'s big bad, La'An – sadly for her – is our guide, due to her harrowing experience with the increasingly hostile and frankly icky species. Very much the inscrutable enigma of the group, you definitely want La'an on your side in a fight, but there's so much more to the character that you'll be binging straight through to season two just to see where she goes.

Erica Ortegas
(MELISSA NAVIA)

- **Human**
- **Place of birth:** Colombia, Earth
- This is a tricky part to get right – the cocky, mouthy pilot who walks a fine line between endearing and annoying, Ortegas is the only character the show has been somewhat ginger in exploring. Ortegas is the most "new *Star Trek*" of *Strange New Worlds*' crew, and Melissa Navia hits all the right notes to always keeps her likeable and engaging, while the character's incredible helm skills more than balance out her borderline insubordinate banter. She undoubtedly gets her moments and is an integral part of the cast/crew dynamic, but if any character is ready for more development after season one, it's Ortegas.

Nyota Uhura
(CELIA ROSE GOODING)

- **Human**
- **Place of birth:** Kenya, Earth
- **Boldly Playing Them Before:** Nichelle Nichols (The Original Series; eight movies), Zoë Saldaña (Kelvin Timeline – three movies)
- As the second original series icon on the show, you'd be hard pressed to find a brighter ray of sunshine that Celia Rose Gooding's luminous Uhura. As with Chapel, and other female characters, Uhura's skills and competence have taken a neutral zone-sized leap forward since the 1960s, hell even the 1980s. Very much building on the class and capability of Zoë Saldaña's Kelvin turn, this Uhura arrives doubting that Starfleet is her path but soon finding her place among the crew not only for her languages and communications genius but also her status as a musical diva who can sing alien asteroids into submission. Yes, really, and it is *amazing*. Gooding's smile lights up every scene she's in and her confidence-building relationship with gruff engineer Hemmer is a complete joy to behold.

Doctor Joseph M'Benga
(BABS OLUSANMOKUN)

- **Human**
- **Place of birth:** Nakuru, Kenya, Earth
- **Boldly Playing Them Before:** Booker Bradshaw (The Original Series – "A Private Little War"; "That Which Survives")
- Bet you didn't know M'Benga has been seen on *Star Trek* before? Okay, we know you did, but this was a sneaky little addition from the canon and, in the hands of Dune's Babs Olusanmokun, rarely has such a deep well of grace and mystery wielded a hypospray. Previously only twice seen as McCoy's back-up sawbones in season two of The Original Series – and therefore (*spoiler!*) destined to make it through *Strange New Worlds*' entire run – the show yet again takes the opportunity to deepen and diversify its crew. When we begin, M'Benga has his daughter, Rukiya, secretly stored in the medical transporter buffer while he slaves away to find a cure for her cygnokemia, with their journey exploring the kind of emotional-meets-metaphysical dynamics The Original Series was famous for. On top of that, M'Benga also served on the frontlines in the Klingon War (alongside Chapel) and there are signs he may even have been some breed of special covert operative with a "certain set of skills".

Hemmer
(BRUCE HORAK)

- **Aenar**
- **Place of birth:** Northern Wastes, Andoria
- Why are so many engineers grumpy? It's undeniably a stressful job, but certainly one that gets plenty of acknowledgment and honorifics. In this Aenar's (a rare, blind sub-species of Andorians) case, it might be attributed to his species lack of sight or innate pacificism, but he'd be quick to dismiss both and more likely to point out human brashness and nosiness as the key contributing factor. Engagingly brought to life by Bruce Horak under a mountain of white prosthetics, *Strange New Worlds*' way to get to know Hemmer was through cadet Uhura – which proved so effective that by season end, you'll be hard pressed not to end up in tears. And no, we won't spoil why…

THE SHIP

U.S.S. Enterprise NCC-1701

TECHNICALLY, THE FOURTH VERSION OF THE ORIGINAL U.S.S. *ENTERPRISE* TO CRUISE THE ALPHA QUADRANT...

- ***Constitution*-Class**
- **Launched** April 11, 2245
- **22 Decks**
- **203 Crew Complement** increasing to more than 400
- **Top Speed** of Warp 8
- **Eight phasers; two torpedo launchers**
- **Deflector shields**
- **Captain Robert April** oversaw construction at Starfleet's San Francisco Fleet Yards
- **The famed Dr Richard Daystrom** designed its computer systems
- **Christopher Pike** was the ship's first officer at launch

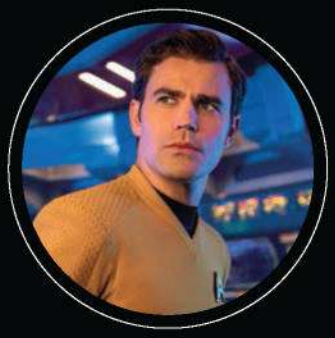
Today's audiences demand bigger and shinier, even from the familiar *U.S.S Enterprise* of the original series. *Strange New Worlds'* version – approximately 25 percent "different" and first introduced on *Discovery* – stretches to 1,450 ft in length compared to Shatner's 946ft ship. These changes stem not only from improved production techniques and evolving audience expectations over nearly 60 years of *Star Trek*, but also from legal issues. *Star Trek*'s ownership has shifted through various corporate hands since its 1960s inception at Desilu, with Paramount Pictures holding a stake since 1968. Between 2005 and 2019, CBS and Paramount were separate entities, dividing *Star Trek*'s rights, requiring permission and differentiation in any use of franchise Intellectual Property. Hence, while visually aesthetic updates for JJ Abrams' 2009 film and Pike's *Discovery* were creatively desired, they also needed to distinguish themselves from each other... while still being the same *U.S.S. Enterprise.*

Size-wise, both recent revisions surpass Kirk's original. While the Kelvin ship was very "muscular" outside while looking like an Apple Store inside, *Strange New Worlds' U.S.S. Enterprise* combines elements from the 1960s version, film refits, and *Discovery*'s 21st century style, resulting in sweeping nacelle pylons, added fins, a visible glowing inner blue cut-out on the nacelles, redesigned impulse engines, and an extended runway before the shuttle bay doors. The Original Series' dish remains, while the hull adopts the smoother shape of the movie refit.

Inside, while it exudes modern sophistication, it remains true to Roddenberry's original with primary colours returning to the bridge decor and LCARS-type screens and displays, thus striking a balance between modern aesthetics and the humanist core of the 1960s.

RECURRING CHARACTERS

James T Kirk
(PAUL WESLEY)



- Boldly Playing Them Before: William Shatner (The Original Series; *The Animated Series*; eight movies); Chris Pine (Kelvin Timeline – three movies)
- Only a tease before he returns in season two, this is a younger, greener Kirk.

Sam Kirk
(DAN JEANNOTTE)

- Boldly Playing Them Before: William Shatner ("Operation -- Annihilate!") Jim T's older bro has a lot to prove, like his sibling, but as a biologist he's more cerebral and marginally large flirtatious. He's also a convenient excuse to get the soon-to-be-iconic Kirk Jr to visit.

Robert April
(ADRIAN HOLMES)

- Boldly Playing Them Before: James Doohan (*The Animated Series*)
  Pike's predecessor and superior has the requisite gravitas – and doesn't look at all like Scotty.

T'Pring
(GIA SANDHU)

- Boldly Playing Them Before: Mary Rice, Arlene Martel ("Amok Time")
  Like so many of The Original Series characters showing up on *Strange New Worlds*, T'Pring gets more nuance, which does make the future histrionics of "Amok Time" slightly more perplexing...

Captain Batel
(MELANIE SCROFANO)

- Pike's love interest and equal, Scrofano shares a winning dynamic with Mount that allows *Strange New Worlds* to explore inter-fleet relations in a fresh way.

NEW LIFE & CIVILIZATIONS

The Gorn

- Bad, nasty and slimy, Gorn 2.0's is faster, slicker and more dangerous than the lumbering rubber suit of Kirk's The Original Series encounter.
- Plus, what's not to scare you than having them lay eggs *inside* people to hatch? Ew. *Ep 1.4: "Memento Mori"*

Majalans

- A seemingly idyllic alien civilisation who live on levitating platforms which hover high above the dangerous surface of Majalis...
- ...and are powered by the brain of a child who slowly, painfully dies as a result.
- Nice face markings/tattoos though. *Ep 1.6: "Lift Us Where Suffering Cannot Reach"*
  Ep 1.9: "All Those Who Wander"

Kiley

- Kiley 279 is home to warring factions, the Eldreth and the revolting (as in "revolution") Palion.
- Starfleet's neighbouring fight with Control (*Discovery* "Such Sweet Sorrow") was detected by the Kiley, allowing them to reverse engineer warp tech...
- ...which the Eldreth used to make a bomb – *Strange New Worlds'* own Oppenheimer story!
  Ep 1.1: "Strange New Worlds"

M'hanit

- A comet kitted out with alien technology that may or not be self-aware, protected by the "Shepherds" who see "his" course as being divinely preordained.
- After many failed attempts to communicate with the comet to divert it from a collision course with populated planet Persephone III, Uhura finally deduces that it communicates through melody (yes, she sings to it). *Ep 1.2: "Children of the Comet"*

R'ongovians

- The blue striped species resides in the Beta Quadrant nestled between the Klingon and Romulan Empires, governed by the "Rogerian Protectorate".
- Their culture is centred on empathy, which their exhibit through mirroring the behaviours and attitudes of those around them...
- ...not a problem, unless they are negotiating an alliance with either the Federation, Tellarites, Klingons or Vulcans.
  Ep 1.5: "Spock Amok"

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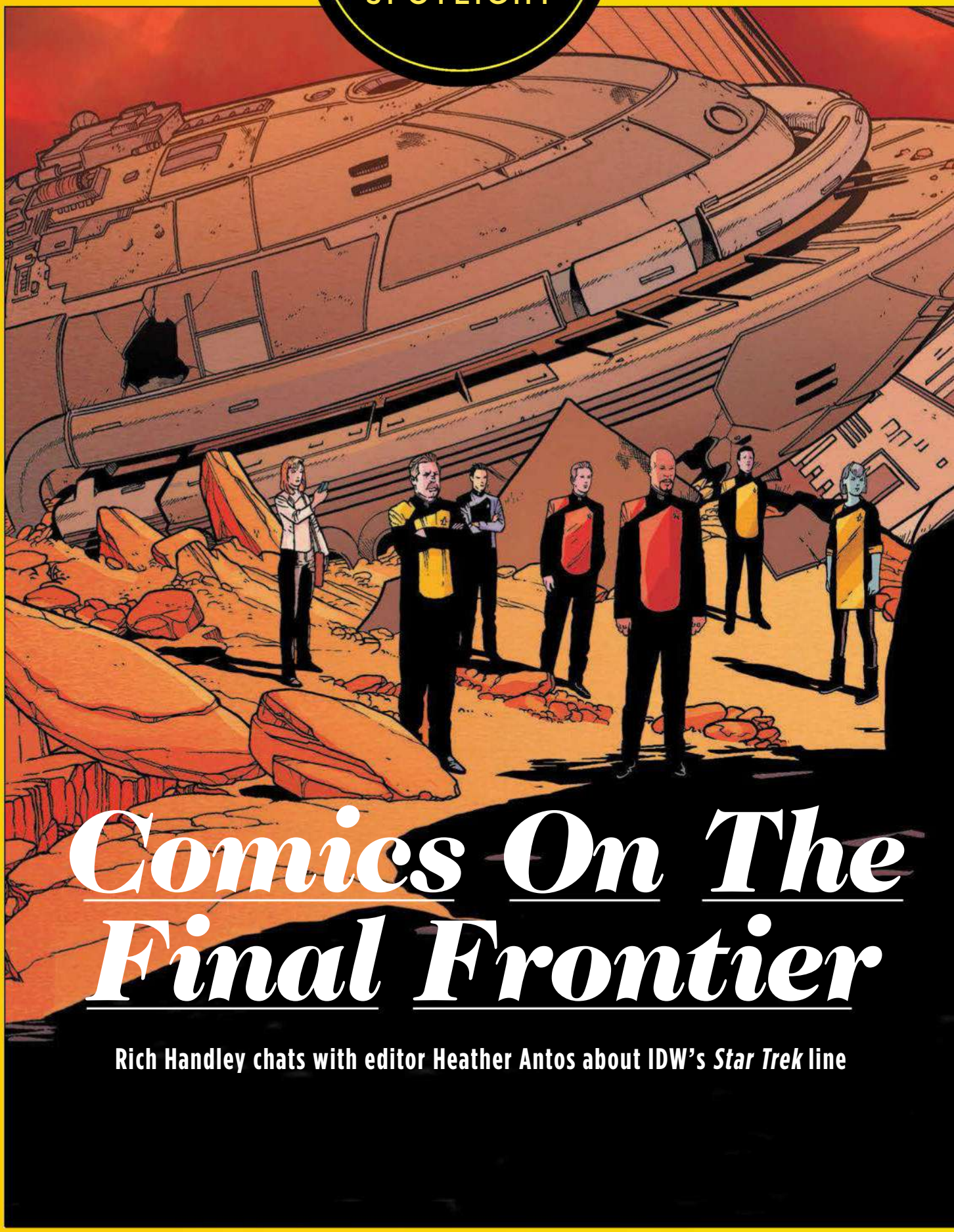


Comics On The Final Frontier

Rich Handley chats with editor Heather Antos about IDW's *Star Trek* line

Heather Antos joined IDW in 2021 following stints at Marvel Comics and Valiant. After editing Marvel's and IDW's *Star Wars* lines, she moved to *Star Trek* in 2022, replacing Megan Brown as editor, and a year later she was promoted to lead the company's licensed comics division. Her tenure has proved expansive, with a focus on storytelling in the grand tradition of Toho/Godzilla, Universal Monsters, and *Star Trek*'s other shared-mythos predecessors, and it seemed an opportune time to catch up with her for a wide-ranging interview...

As I recall, you joined *Star Trek* halfway through *The Mirror War*.

Heather Antos: Yeah. The scripts were all done, so I basically finished getting it out the door.

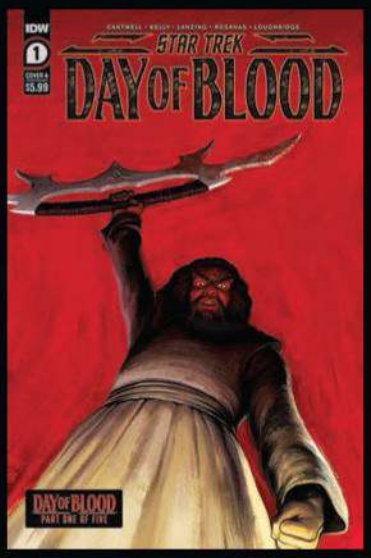
Since then, you've helmed a variety of comics, from *Aliens* and *Adventures in the 32nd Century* to *Stargazer*, *Resurgence*, *The Dog of War*, and more. Within only two years, you've edited stories involving *Star Trek: The Original Series*, *Star Trek: The Next Generation*, *Star Trek: Deep Space Nine*, *Star Trek: Voyager*, *Star Trek: Discovery*, *Star Trek: Picard*, *Lower Decks*, *Star Trek: Strange New Worlds*, and the films. That's a remarkable cross-section in so short a span of time, and it's a sea change from your predecessors. Was this something you consciously set out to do?

That was very much the goal. I looked at what had been IDW's history with *Star Trek* comics, especially for the last couple of years, and it was a lot of *TNG*-related stuff and a lot of Kelvin-related stuff.

and the mirror universe, and also multi-franchise crossovers.

A lot of mirror, yeah – and look, I understand exactly why that was. Licensing comics is difficult, especially when there's content still being produced, and different licensers can be more restrictive than others, yada, yada, yada, but I like a challenge. One thing I love about *Star Trek* is that there're all of these different eras that can reference one another. Even though they exist in different times, they exist in the same space. So we get to do this stuff with the *The Next Generation*, *Deep Space Nine*, and *Voyager* crews that we see in the ongoing *Star Trek* and *Defiant*. We have touchpoints in our *Deep Space Nine* comic, we have touchpoints in *Star Trek: The Motion Picture* comic [*Echoes*], and we show how they're all connected.

It reminds me of Marvel's *Telepathy War* and the multi-show crossovers from DC, Malibu, and Wildstorm, though this seems larger in scale. IDW has created a complex and far-reaching storyline with *Star Trek* and *Defiant*. How did that concept come to be, and how were the motley crews chosen?



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Yeah, so this crossover was the goal from day one of me getting the *Star Trek* license. I wanted to do a title that was just called *Star Trek*. What does that look like? What does that mean? When people think of *Star Trek*, they might go immediately to *The Original Series*, for instance, or the J.J. Abrams films, depending on when they were born. I wanted to create a story that could only be told in the comics, and make it feel big and like it mattered.

I reached out to Jackson Lanzing and Collin Kelly, because if there is anything I know about those two, it's that they bleed *Star Trek*. I had worked with them previously at Valiant, where they really impressed me by doing the impossible with a character called Harbinger. I knew if anyone was up to the task, it would be those two.

They've done strong work on *Star Trek*, from *Waypoint* to *Year Five*, *Aliens*, and the *400th Issue*.

Yeah! So I got them on a phone call and asked them, "What does a book called *Star Trek* look like? Who are the Avengers of *Star Trek*?" And that's how we got our crew, led by Benjamin Sisko, with Scotty, Beverly Crusher, and Tom Paris, just pulling from all sorts of eras. It was important to all of us to have touchpoints from as much *Trek* as possible. Getting Shaxs in the crew for the second arc and for *Day of Blood*, I never thought that was possible. Luckily, [*Lower Decks* creator] Mike McMahan is a huge fan of the series. But it all started with that —they pitched bringing Sisko back. Paramount was totally cool with it, because Avery Brooks has made it clear he's not coming back. He doesn't have any interest, so they're not doing anything with his character.

Well, *Deep Space Nine* happens to be my favorite *Star Trek*, so when I learned this was going to be Sisko-centric, I was very happy to hear it.

I'm glad! It all kind of spun out from there. I wanted to take everything I learned from when we launched Marvel's 2015 *Star Wars* and *Darth Vader*. Those two comics had touchpoints that leaned into one another, that then spun into the *Vader Down* crossover at the end of the first year. I wanted to do something similar and take what I learned, what I didn't like about how that was handled, and bring that to *Star Trek*.

01 *Star Trek: Day of Blood #1*, cover A by Malachi Ward

02-03 *Star Trek: Day of Blood #1*, interior pages by Ramon Rosanas & Lee Loughridge

04 *Star Trek: Deep Space Nine: Dog of War*, cover B Model: Jewel, Design: Nate Widick

05 *Star Trek: Defiant*, cover A by Angel Unzueta

06 *Star Trek: Defiant*, cover D by David Aja

07 *Star Trek: The Motion Picture: Echoes* #1 cover A by Jake Bartok

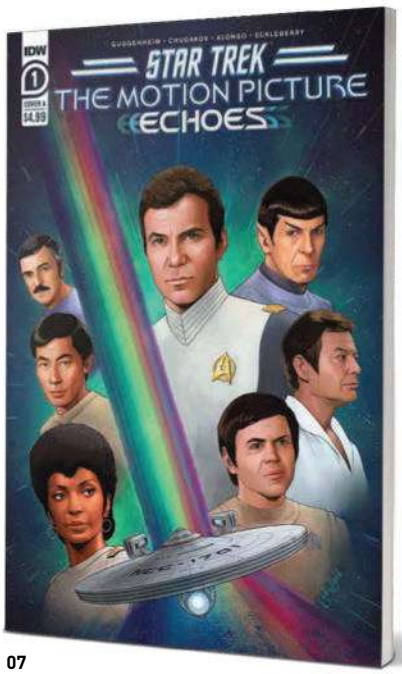
08 *Star Trek #1*, cover A by Ramon Rosanas & Lee Loughridge

09 *Star Trek #1*, cover C by David Aja

Chris Cantwell is another person who just lives and dies and bleeds *Star Trek*. I think he was in my Direct Messages, literally, since it was announced I got the license. He was like, "Please let me write. Please let me write. Please let me write." And it just so happens he's good friends with Jackson and Collin. So if you're going to have series that cross over and connect and have touchpoints, it helps to have writers who get along.

Have you gotten the sense Paramount likes what you're doing?

I hope they do. The product sells itself, but I really want to make these comics not just for *Star Trek* fans, but for comics fans. That's been my goal this whole time. I love *Star Trek* fans, obviously, but they're already buying these comics and reading these stories, no matter what. I think there's so much to love about the *Star Trek* universe that other comics fans might be missing out on, just because of how dense it might feel to jump into *Star Trek* if you've never watched the show. That was another goal with these series: doing these number-ones, doing this crossover, making it friendly for someone to pick up their first *Star*



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Trek comic and be able to enjoy it and get the same existential storylines, but also the action you might get out of a Marvel or DC book.

Well, you've succeeded in getting people to notice. *Star Trek 400th Issue* was nominated for a Will Eisner Award for Best Single Issue, while *Star Trek* monthly was nominated for Best New Series. As the guy who proposed #400 [to editors Chase Marotz and Megan Brown], I was thrilled to see it happen and be nominated. How did it feel when you heard these projects you'd overseen were Eisner-recognized?

I cried, straight up. It was the last thing I'd expected, quite frankly. You work so hard on these things for so long before they even see the light of day, and you're hoping to God that someone likes it, that someone gets it, that someone understands what it is you're trying to do, especially when it comes to the Eisners. Comics get overlooked all the time, so the fact that not just one, but two books are being nominated means they're paying attention. They read the books. They are appreciating the value and quality of the work being put out there.

Was it intimidating stepping into the final frontier?

I was so nervous taking on this franchise. For those who don't know, my history in comics has been mostly with *Star Wars*, mostly with the other "star" franchise, and *Star Trek* is very different in a lot of ways. I haven't spent the last decade working on *Star Trek*. Even though I did grow up a fan, I felt like I had a lot of time to make up for, so I really valued the help from Paramount and the amazing talent I've been working with. To have *Star Trek 400*, which was the first book I would say was my contribution to the comics line – my very first, where I was like, "Let's set the tone for a new regime of *Star Trek* books" – be the one that gets nominated for best issue… that's insane!

10 *Star Trek: Defiant*, 2024 annual cover A, by Ramon Rosanas & Lee Loughridge

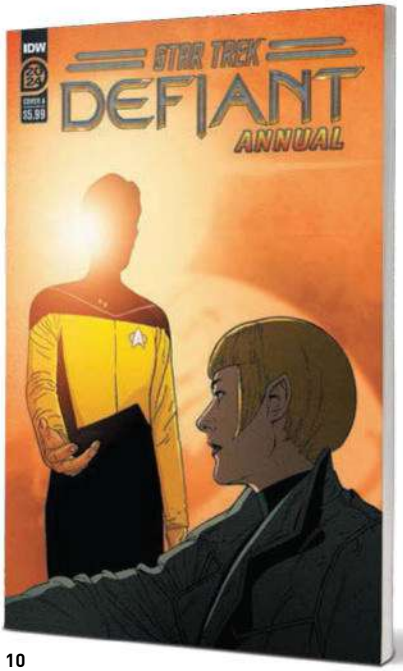
11 *Star Trek: Picard's Academy*, #5 cover A by Sweeney Boo

12 *Star Trek* #16 cover A by Marcus To & Lee Loughridge

It's extraordinary! By the way, how extensive is IDW's *Star Trek* license? Would you be able, for instance, to complete the canceled *Gold Key Archives* line? Or could you collect the DC run, the only pre-IDW series not completed in Eaglemoss's *Star Trek Graphic Novel Collection*?

We can only collect what we have access to files for, or what Paramount has files for. Unfortunately, those weren't sent to us in our original contract. For instance, when our previous contract was drafted, *Star Trek: Prodigy* wasn't a thing yet. So we didn't have access to *Prodigy* and we couldn't create *Prodigy*-focused comics. But contracts are for every five years or so, and there tend to be new terms when they get renewed and revisited. So never say "never." Anything is possible!

Part two of this interview will be published in* Star Trek Explorer *#11.



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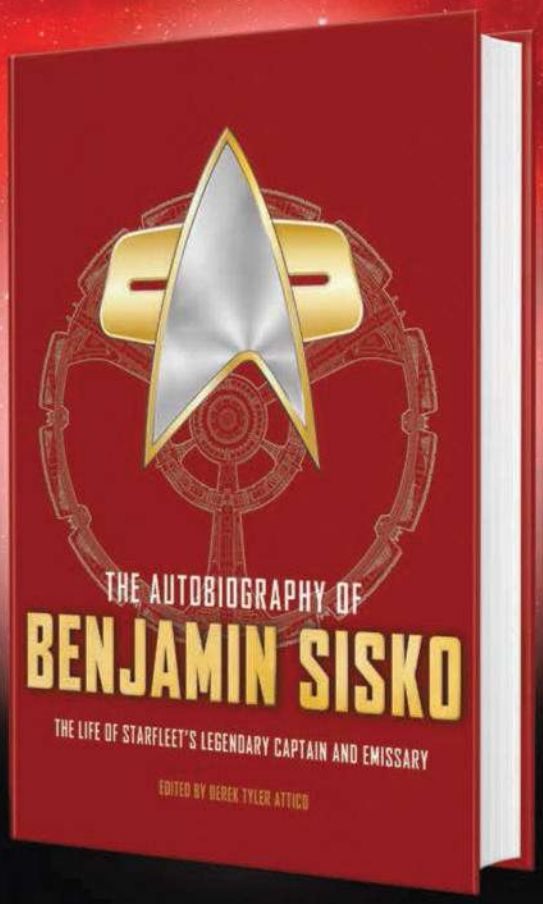
12

DISCOVER THE FASCINATING HISTORY OF STARFLEET'S MOST CELEBRATED CAPTAIN, IN HIS OWN WORDS!


THE AUTOBIOGRAPHY OF
BENJAMIN SISKO
THE LIFE OF STARFLEET'S LEGENDARY CAPTAIN AND EMISSARY
EDITED BY DEREK TYLER ATTICO

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TREK THROUGH LIFE

FANDOM AT THE FINAL FRONTIER!

WORDS: JAY STOBIE

COSPLAY COLLECTIVE

Assimilating knowledge and stories from our fandom's finest costumers.

01

02

03

Patrolling the Promenade

An avid *Star Trek: Deep Space Nine* fan during his childhood, Henry Steiner always dreamed of dressing up as Odo, though the Halloween stores did not have Bajoran Militia uniforms at the time! As an adult, Steiner's decision to cosplay Odo came after he missed a convention where René Auberjonois had appeared shortly before the actor's passing. "When I heard the news that he passed away, it really stung," admits Henry. "I really wanted to meet him in cosplay."

Henry had always been drawn to Odo's uniqueness. "As a kid, I loved seeing his shapeshifting abilities in action. My favorite moments are when he revealed himself as the golden retriever to Quark while he, Rom, and Nog were caught in Roswell in the 'Little Green Men' episode," says Henry. "After rewatching *Deep Space Nine* as a grownup, I identified with Odo's struggle trying to shape who he is and was fascinated by his journey to find out where he came from."

Starfleet Pride

"As someone who has often felt like an outsider, *Star Trek* has always been a welcoming place where I could see people of all races, religions, and genders coming together for a common good. Not just accepting their differences, but embracing them," explains cosplayer Mandy Paige. "At its core, *Star Trek* has always been about social justice and learning to welcome even those whose lifestyles and beliefs might seem alien to us. So, it seemed only logical to put my own LGBTQ twist on the classic Starfleet uniform."

Mandy bravely chose to don the uniform for an event, though the experience was not without worry. "I was nervous wearing it to a convention for the first time as I wasn't completely 'out' yet, but the response I got was overwhelmingly positive," recalls Mandy. "I don't think I had ever felt as seen and accepted as I did walking into that convention hall in my Starfleet pride uniform."

SECTOR 001

Learning about fans' 'first contact' with Star Trek

04

"I was 12 years old and I was at my best friend's house that night. My mother wanted me to be home at 8:30pm. At 8:15pm my friend suddenly said that she had to watch TV," recalls cosplayer Rike. "I was pretty annoyed because I should have left right away so she could've spent the rest of the time talking with me instead of watching TV!" That mystery program turned out to be *Star Trek*.

"Reluctantly, I watched five minutes – which changed my life forever! I don't remember the episode exactly, but it was an episode of *Star Trek: Voyager* in season four. I was so excited that I quickly ran home during the commercial break – she lived five minutes down the street – and had to continue watching. From then on I was thrilled and sat in front of the TV every Friday evening and watched a new episode of *Star Trek*."

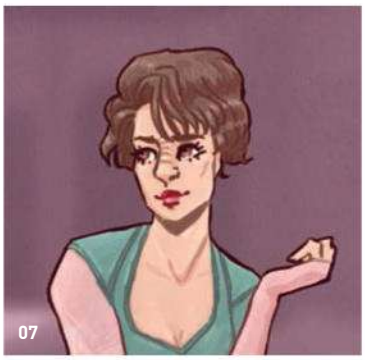
Rike's next *Trek* cosplay can be found on her Instagram @nerys.creations, with accompanying photographs taken by @tuxfotografie.

QUANTUM ARCHIVES

Chronicling the creativity of Star Trek *fans through art, crafts, and more!*

05

06


07

08

Spock Rocks!

Who doesn't love the *U.S.S. Enterprise*'s legendary science officer? Spock might take umbrage with the use of the term 'love,' but it is true that he is a fan–favorite. Artist Nomi picked a pair of Spock-centric moments to convey in their fan art, including Spock's run-in with a tribble.

"The reason I chose this scene was because it shows a softer side of him, even though only for a few seconds," says Nomi, who also included hearts to represent their own appreciation for Spock.

Turning to a more emotional moment, Nomi captured Spock's *katra* connection with Dr. McCoy. "This is such an important, though very short, scene in *Star Trek II: The Wrath of Khan* which I actually missed the first time I watched the movie," details Nomi. "My best friend chose this scene for me, and I'm glad because it made me draw something other than Spock and Kirk, which I draw most of the time."

Powerful Portraits

As part of her endeavor to draw the women of *Star Trek*, fan artist Melodivita wanted to highlight every key character, including *Star Trek: Deep Space Nine's* Leeta. "The male characters are usually at the center of attention, and I want to give notice to the women of *Star Trek*," explains Melodivita. "*Deep Space Nine* is my favorite *Star Trek* Series, and I love how well-written even the minor characters like Leeta were in that show."

Melodivita also wished to envision Seven of Nine in more comfortable attire. "My Seven of Nine artwork was born out of my dislike of the catsuit she was made to wear in *Star Trek: Voyager*," says the artist. "The story failed to justify it for me, and I feel that it took away from her character. I always thought she deserved to wear a Starfleet uniform full-time and drew her in it as small wish fulfillment."

01 Henry Steiner as Odo on Defiant

02 Mandy Paige as an Andorian in Starfleet Pride cosplay

03 Mandy Paige in Starfleet Pride cosplay

04 Rike in Major Kira cosplay

05 Happy birthday, Spock by Nomi

06 The Wrath of Khan by Nomi

07 Leeta by Melodivita

08 Seven of Nine by Melodivita

09 Michael Nguyen in Disco cosplay

SUBSPACE LINKS

Establishing connections and friendships via a shared love for Star Trek.

09

The Great Link

Before becoming interested in *Star Trek*, many people might not realize that the franchise is as much about the community it fosters as it is about the shows themselves. "*Star Trek* is many things," says cosplayer Michael Nguyen. "An incredible production, a profound philosophy, and a truly amazing people!" Though Michael had always loved *Trek*, it took his first trip to a convention for him to set his sights on the vibrant and tight–knit fanbase. "As soon as I arrived, I was ecstatic to meet fellow Trekkies, celebrating a shared interest, and sharing memorable moments."

Highlights from events Michael has attended are as numerous as the stars in the night sky. "Singing karaoke with the cast of *Star Trek: Enterprise*, sitting together as Patrick Stewart surprised the auditorium, or brainstorming group cosplays year–round," beams Michael. "Eventually you realize that *Star Trek* isn't just a show, it's truly a community, and what binds us together is deeper and stronger than mere common interest, a sincere hope for a better tomorrow!"

OBSERVATION LOUNGE

Star Trek *cast members brief fans about their passions, projects, personal hobbies, and more.*

10

Choosing Kindness with Avaah Blackwell

Avaah Blackwell, whose *Star Trek: Discovery* and *Strange New Worlds* roles include Osnullus, Lt. Ina, acting as Rebecca Romijn's stunt double, and playing several other characters, devotes much of her time to inspiring others. As the co-chair of ACTRA's Green Committee, Blackwell discusses ways to reduce productions' carbon footprints with other performers, emphasizing the elimination of single-use plastics. While they're not the ultimate decision makers on production, actors can utilize their voices and influence to amplify the call for greener practices on set. "Strong leadership from performers is important, because it establishes a tone and has such an impact on the rest of the cast and crew," shares Blackwell.

Additionally, Blackwell encourages people to get involved in martial arts, a pastime that has seen her earn a black belt in karate. The actor's interest in stunts eventually led her to pursue boxing, muy thai, and jiu-jitsu. "The Green Committee and jiu-jitsu may seem unrelated," explains Blackwell, "but I believe kindness and the power of the human spirit are at the root of both activities." Whether advocating for our planet or finding peace through martial arts, Blackwell sees the hobbies as crucial to her positive lifestyle and hopes people of all ages and abilities receive the opportunity to find interests that mean as much to them.

10 Avaah Blackwell as v

11 A scene from the *Star Trek: The Original Series* season one episode, "Shore Leave"

12 *Star Trek: Strange New Worlds*, season 1 "All Those Who Wander"

THE RELAY STATION

Transmitting fan-favorite Star Trek *recommendations.*

Grappling with the Gorn

For Khalid Ishmael, the *Star Trek: Strange New Worlds* thriller "All Those Who Wander" is always worth checking out. "I loved this episode, it felt like something from *Aliens* in the *Star Trek* universe," says Khalid. "We learn more about the Gorn and how horrific they are and that makes Kirk's act of mercy in the original series more powerful. Not only is it a great episode on its own, but it also enhances the lore and adds depth to the original series... in my opinion that really helps make the show and series greater."

Iconic Originals *[PREFERRED PRONOUNS: THEY/THEM]*

"If I could recommend a *Star Trek* episode, it would probably be "Shore Leave" or "Balance of Terror" from the original series," reflects Dee. "Two very different episodes, but both are among my favorites. "Shore Leave" is fun [and] a bit silly honestly, a good comfort episode. "Balance of Terror" is definitely more intense and action–heavy, but personally, I love the Romulans and think there's some neat technology and strategy in this episode."

11

12

THE COLLECTORS GUILD

LISA HERRERA EXPLORES RARE *STAR TREK* MERCHANDISE AND RELICS...

"We don't stop playing because we grow old. We grow old because we stop playing."

– GEORGE BERNARD SHAW

I love games. Word games primarily, and board games. I like trivia games, although I'm not very good at them, because I tend to remember intriguing ideas over details. I'm also not an online gamer or a denizen of role-playing games, at least not yet anyway. But of course, I collect all kinds of them…

***Star Trek:* The Original Series Board Game**
Manufacturer: Palitoy
Year: 1975

***Star Trek: The Next Generation* VCR Board Game**
Manufacturer: Decipher
Year: 1993

Star Trek games have a *long* history! There was a board game from Ideal and an at-home pinball toy from Bagatelle in 1967 for fans to play, before the original show was even off the air. I have both of these in my collection, for historical purposes. I did try a few rounds of pinball before cataloging it and tucking it away. (I lost).

My collection also contains a hard-to-find and often pricey *Star Trek* board game made in the United Kingdom in 1975. According to collectingtrek.ca, a great Canadian site for *Star Trek* memorabilia research, the artwork is based on the Mego and Gold Key designs which make the board and pieces super colorful and fun to look at. The object of this game is to use crew members to retrieve Zithium and Beton crystals from guarded planets of ice and fire, in order to blow up the Klingon ship menacing the *Enterprise*.

I haven't played the 1975 board game, or another interesting game in my collection, the *Star Trek: The Next Generation* Interactive VCR Board Game, subtitled "A Klingon Challenge". Apart from the lovely *U.S.S. Enterprise* NCC-1701-D playing board, what's cool about this is the video which runs continuously throughout the hour of play. It was directed by Les Landau, who worked on four different *Star Trek* series in the 1990s, and stars actor Robert O'Reilly as the Klingon, Kavok, better known as Chancellor Gowron of the Klingon Empire. (Having watched some of the video, I don't think that would overly distract from game play). Jonathan Frakes even makes a voice cameo at the start of the game, with a log entry!

I might just tackle it some time, if I can find a willing fan to join me. If *you* also want to try to regain control of the *U.S.S. Enterprise* from Kavok before he starts a war with the Federation, this game shows up from time to time in online auctions and even garage sales, which is where I got mine.

***Star Trek* Tridimensional Chess Set**
Manufacturer: Franklin Mint
Year: 2016

***Star Trek* Classic Chess Set with Table**
Manufacturer: Franklin Mint
Year: 1991

Franklin Mint *Star Trek* chess sets are great collectibles. They look gorgeous on display, and they seem to hold their value. I was lucky to find a cheaply priced 25th anniversary *Star Trek* chess set with a rare accompanying table on an online classifieds ads site. The tables are hard to find, perhaps because they took up too much room, but they have really handy drawers to hold the character descriptions and certificates of authenticity for each of the pieces, as well as the chess pieces when they get knocked out of the game.

The other Franklin Mint *Star Trek* chess set I have is the 50th anniversary tridimensional version. I had high hopes of learning to play this game when I bought it, since the regular rules of chess apply. You can look down on the board from the top, to visualize a flat playing field, albeit with some squares hidden. But, of course, there are additional rules for the movement of pieces onto the three levels of boards and for moving and even rotating the small four-square attack boards around the levels. Which was mind-boggling, at least for me, despite the availability of online videos, explaining the rules of this game's 3D movement. So my tridimensional chess set ends up being, mostly, a conversation-starter display piece.

***Star Trek* Catan**
Manufacturer: Catan Studios
Year: 2012

It may not seem like it, but I do play many of the *Star Trek* games I have purchased over the years! For example, I really enjoyed the Captain's Chair 1997 Virtual Tour of Five Starship Bridges CD-ROM, although admittedly that was more of a solo exploration than a game. But I have played – and lost - several rounds of the *Star Trek* scene it? DVD trivia game with friends who are fans.

If I had to recommend one *Star Trek* game I do play and would play anytime, it would be *Catan*. In my view, the *Star Trek* version actually improves on the original *Catan* with the addition of ten original series character-based support cards, such as Kirk and Spock. Support cards give specific advantages such as reducing the cost of upgrades or allowing a two for one trade of resources during one turn. I love the *U.S.S. Enterprise* tokens for trade routes and the outposts and starbases in place of settlements and cities in *Star Trek Catan*. It's just so joyful to play an already great game enhanced by the designs of *Star Trek*!

BY IBRAHEEM KAZI

WORDSEARCH

TRY OUR *STAR TREK: VOYAGER* THEMED WORD SEARCH

01. BORG
02. KAZON
03. VIDIIANS
04. HIROGEN
05. OCAMPA
06. TALAXIAN
07. KLINGON
08. HUMAN
09. VULCAN
10. MALONV

J	M	G	I	G	L	K	T	P	F	K	T	G	N	L	P	K	K	R	A	Q	C	Q	S	S
M	Y	J	H	H	Z	A	B	T	G	H	V	I	M	T	K	N	N	V	H	U	G	K	L	M
V	G	S	N	U	N	W	S	H	C	J	K	I	I	X	J	V	N	I	Z	Q	V	T	C	X
N	F	M	E	H	M	T	K	A	H	K	B	K	C	M	P	S	W	D	Y	A	M	D	Z	B
B	B	N	V	Z	F	A	V	S	D	A	T	M	S	F	X	U	T	I	M	F	N	O	D	G
E	V	N	D	M	O	K	N	R	K	W	B	J	A	R	N	C	P	I	N	G	J	V	V	D
C	S	F	B	K	R	K	N	H	G	V	O	M	I	G	J	X	C	A	K	A	F	M	U	H
J	Q	N	T	T	Y	Y	F	K	R	R	N	O	N	O	D	I	T	N	R	B	C	L	L	P
O	V	T	D	H	S	C	O	B	S	N	M	M	S	D	W	K	N	S	Z	N	B	R	C	X
K	R	C	M	A	L	O	N	M	O	R	K	S	X	P	D	N	J	L	W	E	C	M	A	S
G	N	E	Y	M	N	Q	S	J	N	G	V	C	E	S	G	C	L	C	P	K	B	F	N	N
D	C	B	L	B	N	R	P	B	L	N	V	O	M	O	D	R	N	D	K	O	Y	C	R	Y
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L	G	Y	Q	A	O	Z	D	R	A	S	T	V	K	G	V	L	P	R	Y	L	Q	E	A	E
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M	O	I	I	V	O	V	P	X	Q	P	K	F	E	L	X	Z	A	U	I	Y	T	F	P	N
B	C	K	N	N	N	S	H	G	H	H	U	F	N	S	E	V	R	X	D	J	M	Z	U	V
N	A	H	I	M	B	W	M	G	O	B	L	G	N	R	K	N	X	P	I	E	X	J	Q	A
S	M	J	P	A	H	S	P	W	Q	T	G	H	L	C	J	R	T	G	N	A	J	H	P	Z
G	P	G	B	R	D	B	C	Q	N	R	J	G	V	J	Y	O	L	H	L	G	N	G	W	V
J	A	O	V	D	S	C	L	D	M	T	O	R	F	D	R	M	B	G	V	P	C	E	C	R
R	S	H	Q	M	B	Z	D	G	W	M	E	G	E	C	S	K	F	K	Z	N	K	X	E	C
T	V	C	X	G	D	Y	B	O	R	G	R	N	H	C	A	B	X	B	S	N	E	H	R	B
E	Q	K	C	R	G	G	R	F	K	A	C	M	M	D	M	I	K	D	L	L	C	F	O	Y
J	F	I	Q	N	H	W	R	P	Y	S	R	D	Z	D	Y	E	A	A	C	L	C	D	J	C
Z	M	R	A	O	G	I	N	H	Y	X	H	I	R	O	G	E	N	G	N	H	Z	W	F	X
N	R	K	H	G	M	C	D	K	Q	R	X	J	A	X	T	E	C	S	F	O	F	F	R	H

1-6: You probably shouldn't leave your solar system.

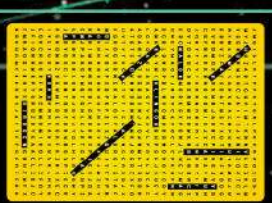
7-13: Stop watching and help us get out of the Delta Quadrant!

14-20: Congrats ensign, you got us back safely!

To Boldly Quote

– "You lack harmony, cohesion, *[greatness]*. It will be your *[undoing]*."
– "*[Guilt]* is irrelevant."
– "I may be new to *[individuality]*, but I'm not ignorant of human behaviour."
– "*[Fun]* will not commence."

Wordsearch



Spock the Difference

SPOCK THE DIFFERENCE

(X6 DIFFERENCES)

IT'S BEEN A WHILE SINCE WE LAST SAW THIS EPISODE (FOR SOME REASON...) CAN YOU POINT OUT WHAT'S WRONG SO I CAN GET BACK TO BINGEING.

TO BOLDLY QUOTE

WE'RE ALL ANTICIPATING SEVEN OF NINE'S CATCHPHRASE SO IN THE MEANTIME HERE ARE SOME QUOTES FOR YOU. BON VOYAGE!

"YOU LACK HARMONY, COHESION, _____. IT WILL BE YOUR _____."

"_____ IS IRRELEVANT."

"I MAY BE NEW TO _____, BUT I'M NOT IGNORANT OF HUMAN BEHAVIOUR."

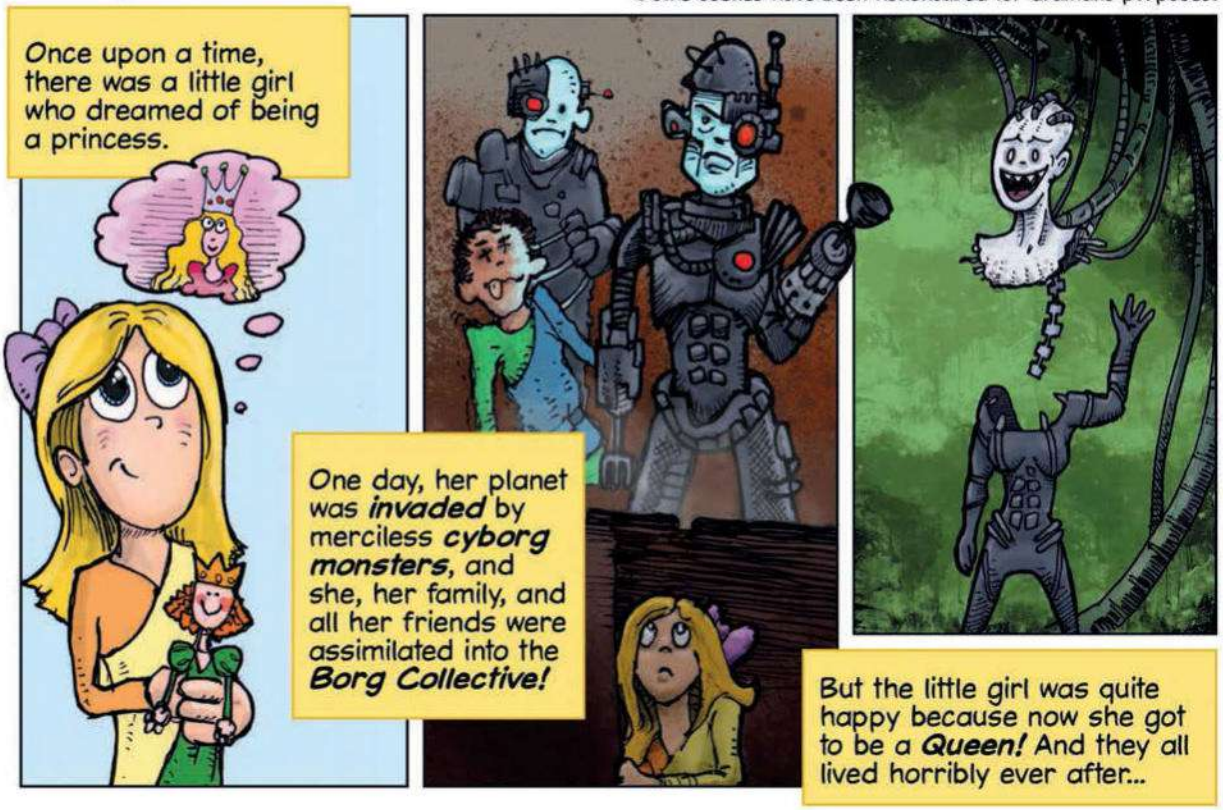
"___ WILL NOT COMMENCE."

THE WARPED FACTOR

Heavy the Head that Wears the Crown
(or the true life story of the Borg Queen*)

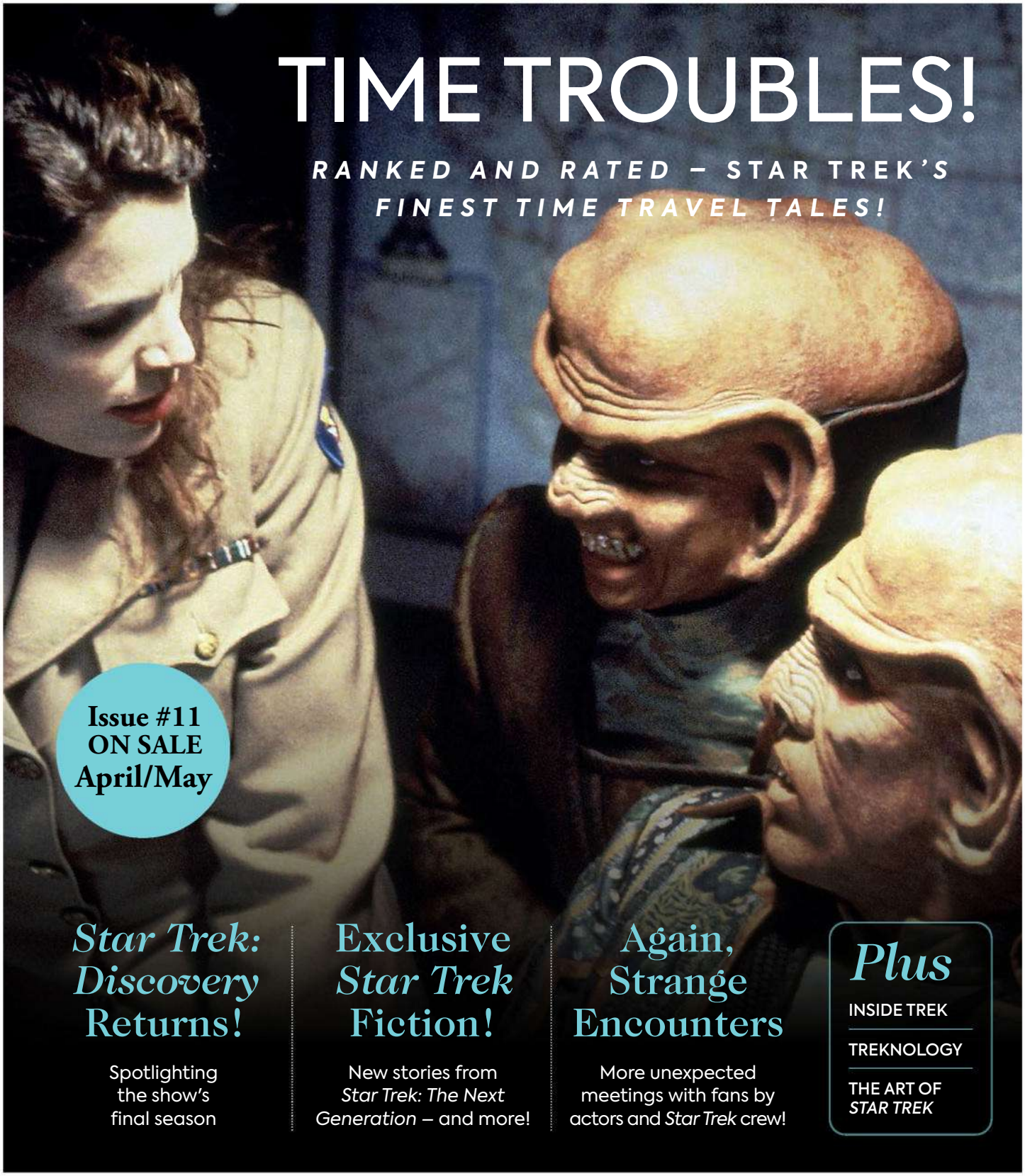
by Coop

*Some scenes have been fictionalized for dramatic purposes.


Once upon a time, there was a little girl who dreamed of being a princess.
One day, her planet was invaded by merciless cyborg monsters, and she, her family, and all her friends were assimilated into the Borg Collective!
But the little girl was quite happy because now she got to be a Queen! And they all lived horribly ever after...

STAR TREK™ EXPLORER

Next Issue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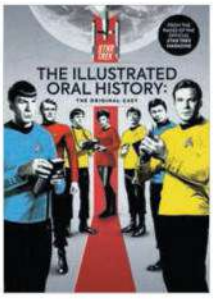

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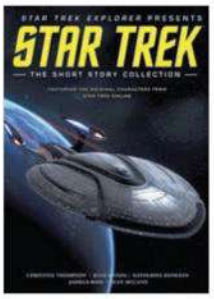

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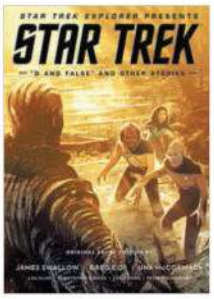
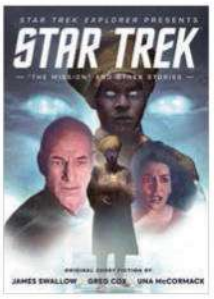


***Star Trek Explorer* Presents:**
'Q and False' and Other Stories



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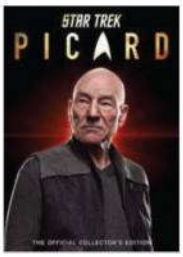
'The Mission' and Other Stories

Star Trek:
The Genesis Trilogy

***Star Trek* Villains**



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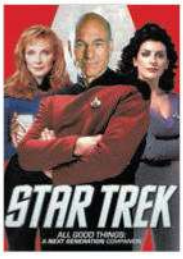
Star Trek:
Fifty Years of *Star Trek*

Star Trek:
Epic Episodes



Star Trek:
All Good Things

***Star Trek:* The Movies**

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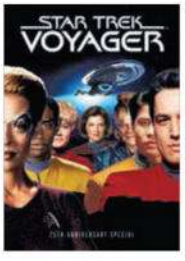

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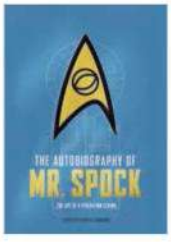

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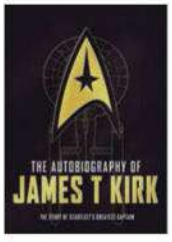

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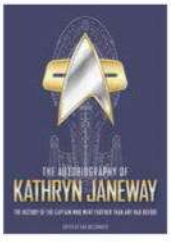

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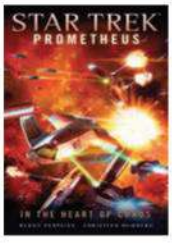

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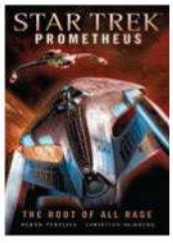

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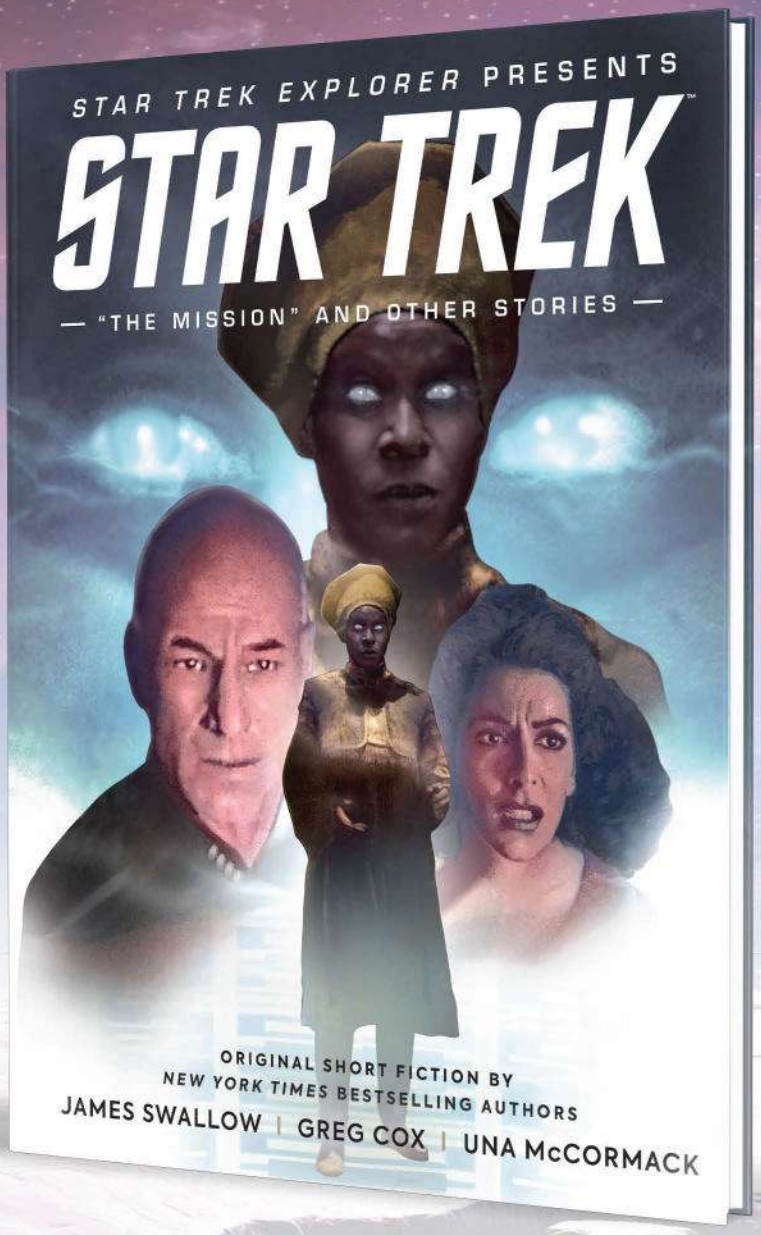
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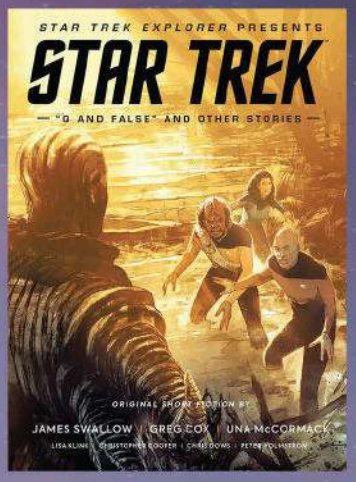

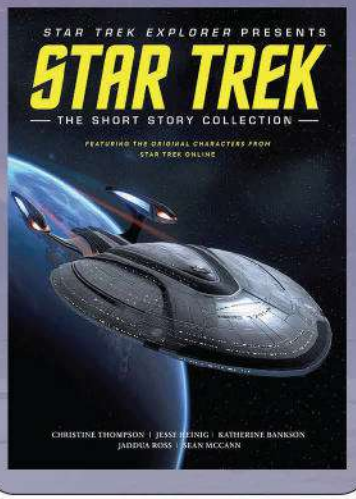

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Captain's Log

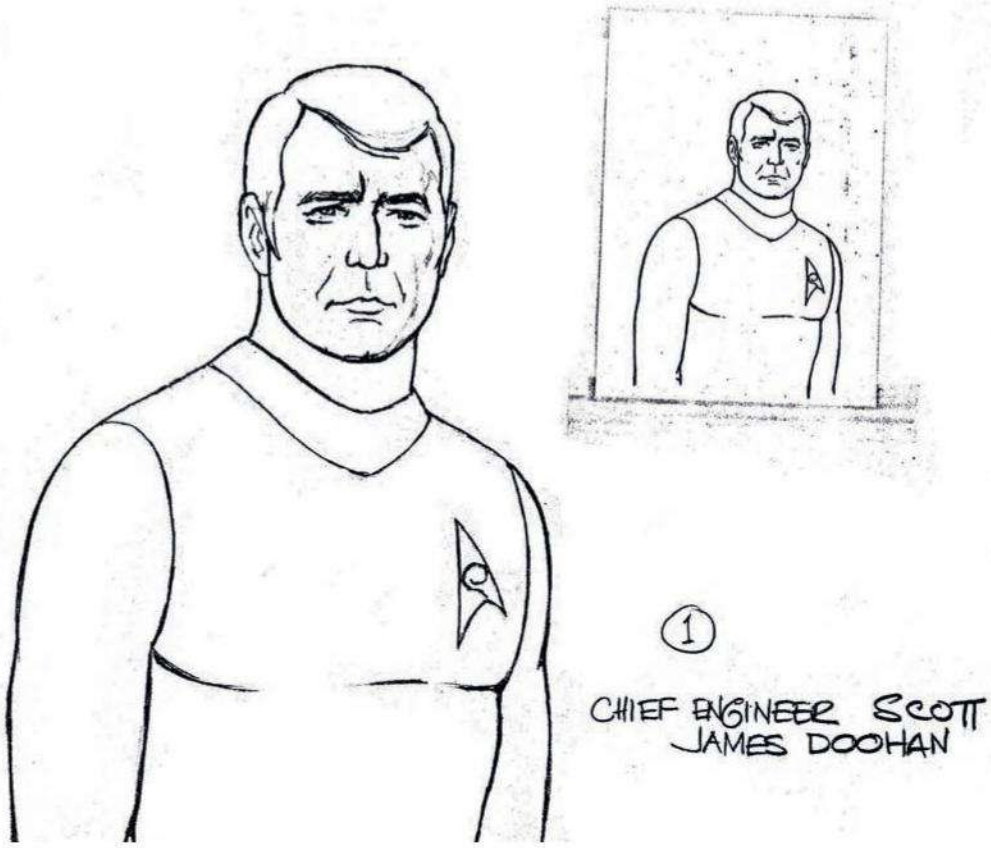

IMAGE: AN EARLY DESIGN FOR MR SCOTT FOR *STAR TREK: THE ANIMATED SERIES*, WITH THANKS TO ANDY MANGELS

During recent chats with some readers of *Star Trek Explorer*, I was delighted to learn how much they enjoyed our special subscriber-only digital supplement of the magazine. Not just for its new fiction – and we have two more great stories this issue, a *Star Trek: The Animated Series* tale written by Rich Handley, with frontispiece art from *Star Trek: Lower Decks* Prop Designer Philip Murphy, and a *Star Trek:* The Original Series story by Jake Black, with art by Pete Wallbank. No, I was told by one that they enjoyed the digital title because Titan wisely made the decision to make this supplement look like a magazine, just like its physical counterpart. They were grateful it was a seamless extension of the title.

It's always rewarding to be told you're doing something right, but of course that doesn't mean we're going to rest on our laurels. We're going to continue to experiment in this part of the magazine – so be ready for ongoing developments I can't say more about just yet!

Alongside the new fiction this issue, I've also gone deep back into our archives, and pulled two "vintage" interviews with two fondly-remembered stars of *Star Trek:* The Original Series, Leonard Nimoy (who played Mr Spock, *Star Trek*'s first Vulcan) and James Doohan, the indefatigable engineer who pulled the *U.S.S Enterprise* out of danger more than once in the show's early days.

Both of these interviews ran in the very early days of *Star Trek Magazine*, and I hope you enjoy them. Do let us know what you think through our social media channels.

John Freeman
Editor

STAR TREK EXPLORER

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EXCLUSIVE FICTION

Forewarned and Three-Armed

STORY: RICH HANDLEY
OPENING ILLUSTRATION: PHILIP MURPHY
EDOS HOMEWORLD ILLUSTRATION BY AARON HARVEY

"Navigator's Personal Log: It's been years since my last visit to Edos, and as I ease the U.S.S. Enterprise into orbit, I'm apprehensive. I was the outsider, the quiet wanderer, which drove me away from Edos and into the merchant space fleet. Even with two dozen siblings I was like an only child, always lonely in our crowded home. But my world may be in danger, and I will do what I always do: my duty."

Arex Na Eth galumphed. The *U.S.S. Enterprise* had been dispatched to Edos to investigate a possible assassination attempt. Captain Kirk had chosen the lieutenant to lead the landing party, and so he found himself in the Edosian government hall once more. He understood why it had fallen to him – this was, after all, Arex's homeworld. Nonetheless, the assignment made him uncomfortable, like suckerfish compressed in a fishery web.

Arex considered his assigned team. He'd worked alongside Hikaru Sulu ever since Pavel Chekov's transfer to security had led to Arex's bridge posting. And he was grateful for the chance to work with Chekov, his former navigation student at Starfleet Academy. The others in the landing party were Anne Nored, Chekov's security mentor, and Dawson Walking Bear, recently promoted to lieutenant for his role in ending the Kukulkan threat. All four were among the *Enterprise*'s finest.

"Are you nervous?" asked Walking Bear. The two had been close ever since bunking together aboard the ill-fated *U.S.S. Fontana*, and Dawson knew his moods.

"Nervous like the *Bonaventure* crew during first warp," Arex admitted.

"Well, technically Zefram Cochrane's ship did that, not the *Bonaventure*," his friend corrected. "A lot of people get that wrong. One of my Comanche ancestors helped to build the *Phoenix*, you know."

Arex chuckled. He did, in fact, know. Dawson mentioned it often.

"Yes, but the *Bonawenture* was the greater ship," Chekov interjected. "It was invented by Russians. Sturdier construction, superior engineering."

Arex knew better than to get pulled into a debate between two heritage-proud shipmates. "We'd better go in," he said in his melodic, high-pitched voice, then pressed his middle hand to a recognition plate, causing the chamber door to enter.

* * *

Orip Ban Recoro rose with a grimace. Her right leg was bandaged, causing her to favor the other pair, and two arms were immobilized in slings. "Arex, how lovely to see you," Orip beamed. "You have been too long gone from your people, and from your family."

"It's good to see you as well, Peace Minister," Arex replied. The politician, his father's lifelong friend, had known Arex since the latter's childhood, but such familiarity in front of his colleagues made him self-conscious. He changed the subject. "You're recovering well from the accident. I'm glad."

"This was no accident, Arex," Orip replied, a slight edginess coloring her dulcet tone. "As I told the Federation government, that pilot deliberately scuttled the ship. I am sure of it. His eyes were so cold. He didn't even flinch as we hit the ground."

"If there was foul play here, Minister, we'll find it," Arex assured his elder.

"With no disrespect, Minister Orip, I am not convinced this was deliberate," Chekov chimed in. "Lieutenant Sutherland was a decorated Starfleet officer. I cannot help but wonder why he would wish to kill you."

"Maybe that wasn't really Sutherland," Nored mused. "Could have been an impostor." Arex knew Anne was not speculating idly, for a Vendorian shapeshifter had once taken the form of her late fiancé, Carter Winston.

"Nored's right, Arex," Sulu said, "something doesn't add up. We don't even know what killed Sutherland. The reports said his body had no detectable damage after the crash. He just… wasn't alive. Doctor McCoy should run an autopsy."

Arex thought for a moment, then replied, "Agreed. If you don't object, Minister…?"

"Not at all," Orip said. "We stored the pilot in the stasis room for our ancestors, knowing you'd want to examine him." She led the way, explaining to the others, "We honor those who came before. Our legacy is immortalized on the lower decks."

A tripped alarm sounded, and the team sprinted the rest of the way. They interrupted a pair of men removing the pilot's corpse from stasis. Both wore Starfleet uniforms, and at the sight of the new arrivals, one pulled out a disruptor weapon and fired wildly.

The first shot missed Walking Bear's ear by a centimeter, the other burning a gash in Chekov's calf. Pavel let out an agonized yell as Walking Bear dove behind a console, returning fire. The shooter hit the floor, unconscious.

The other intruder held his ground, firing off several shots from behind the stasis tube, but he was outgunned. Phasers drawn, Nored and a limping Chekov shielded Minister Orip as she crouched behind a sarcophagus. With the security officers providing cover fire, Sulu and Arex moved in from opposite angles, somersaulting their way across the room to avoid being picked off.

A stray shot hit Sutherland's corpse, causing it to spark and smoke. "What the…?" Sulu said in surprise. "He's a machine!"

Arex propelled himself at the room's climate controls, keying in authorization. "Activate life-support belts!" he ordered. Nored, lacking a spare belt, pulled Orip close and wrapped her own around both their wrists, extending the energy field to encompass the minister as well. Arex lowered the room's temperature by a hundred degrees, then boosted the airflow strength to maximum.

"LIEUTENANT SUTHERLAND WAS A DECORATED STARFLEET OFFICER. I CANNOT HELP BUT WONDER WHY HE WOULD WISH TO KILL YOU."

The sudden blast of freezing air staggered the second shooter, and Sulu disarmed him with a double-kick to the hand and abdomen. Arex grabbed the gasping would-be body thief by the throat, using his middle arm. "Who are you?" he demanded. "Why the robot? And what's your purpose on Edos?"

"We had orders from Starfleet," the shivering captive sneered.

"Nonsense," Chekov said through gritted jaws. "You are *not* with Starfleet, and you'll have more than 'orders' to deal with if you don't tell us what you know."

"That'll do, Ensign," Nored said, then yanked the suspect's arm behind his back with surprising strength for someone her size. "He's right, though. I spent four months on a high-gravity world. I don't advise you resist." The prisoner's painful wince punctuated her warning, and he went slack.

"Let's get back to the *Enterprise*," Arex said, normalizing the climate controls. "Nored and Walking Bear, take Mr. Starfleet here and his sleeping friend into custody. We'll question him in sickbay while the doctor makes sure Anne didn't dislocate his shoulder."

"Aye, sir," she replied, pulling out her communicator. "*Enterprise*, seven to beam up. Have Doctor McCoy and Lieutenant Gabler stand by to receive a stasis tube."

"Understood, mrraaow," purred Shiboline M'Ress, one of the starship's relief communications officers. The Caitian relayed Nored's instructions to the crew.

Arex faced his family friend. "I'll have guards beamed down to keep you safe, Minister Orip," he promised. She gratefully squeezed Arex's arm. He

gestured toward Chekov's wound, noting, "You'd better give Pavel a hand, Hikaru."

Sulu helped the singed ensign stand. "Actually, I could use a foot," Chekov quipped. He noticed his Comanche shipmate struggling with the unconscious shooter, and added, "Like Dawson, I am walking barely."

Nored laughed, and as the transporter whine began, Walking Bear responded, "Oh, har har. I guess the one thing Russians never 'invented' was humor."

Pavel grinned through the pain, and Sulu chuckled, saying, "What I wouldn't give right now for a Slaver weapon."

* * *

Anne Nored stood guard over the captives in sickbay, while Randi Bryce, a recent transfer from the *U.S.S. Ariel*, tended to Chekov's injury.

"Jim, this man is a Klingon," Leonard McCoy proclaimed, waving a hand scanner over the suspect strapped to one diagnostic bed. "So's he," he said of the phaser-stunned accomplice. "And *that* one," he indicated the stasis tube, "is an android."

"A Klingon…" Captain James T. Kirk considered McCoy's words, cocking an eyebrow at his friend. "I'm pretty sure you've used that line before, Bones. You're repeating yourself in your old age."

"I'm a medical doctor, not a script doctor," McCoy grumbled. "Besides, it's not my fault some Klingons look human. Without their damn ridges, they can infiltrate us any time they like. Starfleet should have listened when I suggested keeping safe tribbles handy on every ship. A tribble a day keeps the Klingon away. Just ask Arne Darvin."

"Works better than apples, I suppose," Kirk admitted. "Just don't give Cyrano Jones any ideas. There aren't enough glommers in the universe." He looked the defiant prisoner up and down. "As for you… tell me why the Empire is so interested in Edosians."

The suspect snarled, "I am Kroma, proud warrior of the House of Kuri! There is nothing you can do or say to loosen my tongue. I have braved the fiery –" He stopped, then less confidently asked, "Did he say tribbles?"

Kirk exchanged glances with McCoy. "We… only use them as a last resort," he said.

"You would subject a prisoner to such vile vermin?" the Klingon asked uncertainly. "I thought Starfleet didn't allow torture."

"We do what we must," Kirk replied with a shrug, "though we find it distasteful."

"And you keep *tribbles* on your starship?"

"These aren't ordinary tribbles, mind you," McCoy said, exaggerating his drawl. "These are *colony* tribbles. Genetically engineered, the size of a room, utterly terrifying. They're disease and danger, wrapped in darkness and silence."

"And they're pink," Arex added.

"And they're *pink*!" McCoy reiterated.

"They're adorable," Nored joined in. "*So* much cooing. You're gonna love 'em."

"Great Kahless, you humans are deranged!" Kroma sputtered. "Fine, keep those filthy fur sacks away and I'll tell you what you want to know. When I am done here, I will tear the ample meat from the rotting corpse of that *forshak* Harry Mudd! He said his androids were foolproof, but the first one short-circuited before carrying out its damn mission." He grunted and spat. "Swapping out bodies isn't worthy of a Klingon. Making robots, skulking around, wearing gaudy costumes, acting like *scientists* – feh!"

Kirk's eyes widened. "Did you say… Harry Mudd?"

* * *

Orip Ban Recoro stared blankly. "Who?"

"Harcourt Fenton Mudd," Kirk clarified, turning the viewscreen to display Harry's record. "A scoundrel, scam artist, conman, and unrepentant reprobate. Oddly likable, though. Most recently, we caught him peddling love crystals on Motherlode. That caused… well, let's say a rise in hormone levels throughout the ship which have since made things… uncomfortable for a lot of my crew."

Arex fidgeted. He still couldn't look Charlene Masters in the eye.

"And why does this Mudd person want me dead?" Orip asked.

"In truth," Kirk continued. "we're not sure whether Harry was involved at all, beyond selling the Empire some ancient tech from an android planet. It's… the Klingons who were trying to kill you."

The ungulate peace minister's face furrowed. "For what purpose?"

"According to our talkative friend Kroma, the Empire had their eye on a certain herbaceous plant native to your world. They wanted your flowers, Minister."

The elder blinked, her greyish-orange skin darkening in hue. "Flowers?"

"Edosian orchids," Arex interjected. "The poison is an excruciating assassination tool. I saw firsthand on the *Fontana* how brutal Klingons can be."

"I'M PRETTY SURE YOU'VE USED THAT LINE BEFORE, BONES. YOU'RE REPEATING YOURSELF IN YOUR OLD AGE."

The peace minister nodded comprehendingly. "I see. But all of *this* for *flowers*?"

"Not just the orchids," Arex corrected her. "They wanted the whole planet."

"The Empire reverse-engineered the androids," Kirk said, "with the goal of galactic subjugation. One posed as Sutherland to replace you with an Edosian model, but after the short-circuit caused him to crash, the Klingons needed to hide the evidence."

"Hence, the fake uniforms," Arex added. "If they were caught, Starfleet would be implicated in your murder."

"So Chekov was right," she mused. "The crash *was* an accident."

"Yes, but the danger was real. The Empire would have infiltrated one world after another," Kirk added. "Edos today, Pandro or Mantilles tomorrow. With no shots fired and no one aware it was happening."

"It all sounds so ridiculously… cartoonish," Orip said.

"Aboard the *Enterprise*," Arex stated, "the ridiculous is often reality. On one mission, we all turned into infants. On another, we were all shrunken to a few inches in height."

"My stars!" the peace minister exclaimed.

"Then there was the scientist who cloned Spock as a giant to… help talking plants make the galaxy happier," Kirk recalled. "Spock also lost his brain once. That was surreal."

Orip's eyes darted from one officer to the other. "Did those things really happen?"

"It's been a strange few years," Arex admitted.

"Astounding," she said, shaking her head. "You live a fascinating life, Arex, and Edos is proud. I'm sure your family would enjoy hearing about it."

"Ah, yes, well," Arex stammered, his voice squeaking, "I don't think there's time for a visit. The ship is due… erm, somewhere."

"Not at all, Mister Arex," Kirk said, his mouth curling wryly at one corner. "We've got *plenty* of time before we leave orbit."

"I appreciate that, Captain, but that won't be neces –"

"Go see your family, Lieutenant. The *Enterprise* can wait."

"But, sir –"

"That's an order."

"Yes, sir," Arex said meekly. "Thank you, sir."

Orip grinned. "Bring your sessica. You know your mother loves to hear you play."

"Good idea," Arex whimpered glumly.

"It's settled," Kirk said. "Ensign Harvey can beam down anything you need. Have a wonderful reunion, Arex. It sounds… fun."

"Edosian reunions are more than fun, Captain," Orip said, a gleam in her eye. "They're downright animated."

SPOCK NO MORE?

ANDREW LANE TALKED TO ONE MAN WHO PROBABLY KNOWS MORE ABOUT *STAR TREK*'S MANY GENERATIONS THAN MOST...

First published in Star Trek Magazine Issue 13 in 1996

WORDS: JOE NAZZARO

If *Star Trek* has a face, then it's the face of Leonard Nimoy. More than any other actor in any of the various series, more than any version of the *U.S.S. Enterprise*, a photograph, or a painting of him in full Vulcan make-up, is instantly symbolic of what *Star Trek* stands for. Whenever a book on science fiction in the media wants to sum up the subject, they know they can slap him on the cover. Whenever an advertisement or cartoon strip wants to spoof the subject, it's his lean features they bung the fake ears on. Leonard Nimoy has one of the most recognizable faces on the planet.

One might expect a man who has been exposed to that level of fame to be touchy, arrogant and perhaps even paranoid, but Leonard Nimoy comes over as a level-headed professional who can look at the *Star Trek* phenomenon more analytically, and with less apparent ego, than some of his contemporaries. His recent book, *I Am Spock*, is partly a second attempt at a biography, and also a dialog between him and his alter ego. It also acts as a counterweight to his 1975 biography *I Am Not Spock*, the title of which gained Nimoy a reputation for rejecting the character he had played and, by extension, rejecting his fans as well. *I Am Spock* contains many references to science fiction films, programs, books and authors, to the point where one suspects that Leonard Nimoy was a bit of a closet SF fan himself.

"It was an interest in that I often found myself working in science fiction," he recalls, "going all the way back as early as 1952. The very first science fiction job I ever did was in a serial made by Republic Pictures. They used to make these things which ran for 12 episodes of 15 minutes each and ran at your local neighborhood theatre together with the current film. The one I acted in was called *Zombies of the Stratosphere*. It's pretty funny now, when you look at it. I played a character from Mars who came along with two or three other people with a nefarious plan to take over Earth."

01

02

03

Zombies of the Stratosphere was rereleased in a cut-down version in 1958 as *Satan's Satellites*, but in the intervening years Nimoy had acted in a number of other SF and horror films, including the classic ants-try-to-take-over-the-world story, *Them!*, and the not-so-classic *The Brain Eaters*.

"I worked in all the science fiction television series that were on the air all through the 1950s and 1960s," he admits. "I did occasional appearances in some of the science fiction films and I did have some interest in science fiction as a kid – I used to read a series of books called the Tom Swift novels. So it always was important – and somehow I found myself useful in science fiction."

After ten years of appearing in minor film and television roles, Nimoy was contacted by producer Gene Roddenberry and offered the part of an alien in the pilot for a new television series. The rest is history, but *Star Trek* has shown us with its "mirror universe" that there can be parallel histories to ours. Martin Landau (later famous for *Space: 1999* and the film, *Ed Wood*) was Gene Roddenberry's second choice for the role of Spock, if Nimoy turned it down. If Landau had been first choice and Nimoy second, what would have happened to Nimoy's career?

"I think probably that I would have gone into directing much earlier," he says. "I was beginning to explore directing as a career possibility in the 1960s – I had been teaching acting classes extensively and I had been auditing directing courses. I had been actually following directors around to learn the process and the technical aspects, and I was beginning to move in that direction when suddenly the *Star Trek* pilot and the second pilot were sold and I got swept up – caught up in playing Spock. So, I probably would have been directing by now."

Parallel universes are infinitely fascinating – the game of "what if" is one we all play – and it's tempting to speculate how successful *Star Trek* would have been with Martin Landau as Spock and Jack Lord as Captain Kirk – Roddenberry's first choice to play the role, according to William Shatner. In other words, was *Star Trek* such a success because of Roddenberry's format, or because of that fortuitous trinity of Shatner, Nimoy and Kelley?

Nimoy isn't sure. "You cannot underestimate the value of the concept," he says initially. "The concept was immediately viable, do-able and understandable." He then adds: "It took a little time for the casting to fall into place. The first cast that we had I think was not nearly as successful as the one we ended up with, simply because of personality and chemistry reasons."

Having lived with Spock for so long, what is it that has kept Leonard Nimoy interested in the part?

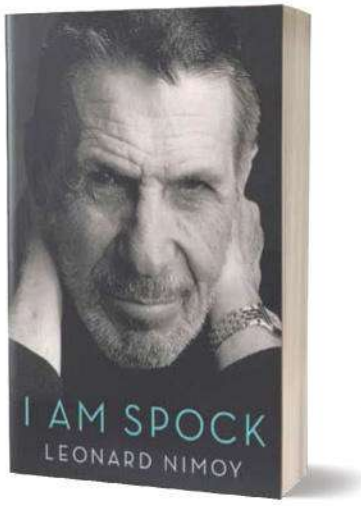
"Spock has changed a lot, which I think is what has kept me interested. If the character had not changed, I think I would have become bored. I changed, Spock changed, and that I think is essentially what my book is about, in that it's about both of us shifting position until we found common ground. Spock became a little bit more flexible, and I became a little bit more logical... That scene near the end of *Star Trek VI: The Undiscovered Country* between Spock and Kirk was to me a watershed scene – the one where Spock says to Kirk 'is it possible that we have become so inflexible as to have outlived our usefulness?' It's the self–reflecting kind of comment that Spock never would have made 25 years ago, and that in itself shows a new kind of introspection... and it's the shifting character that kept me interested in Spock."

So Spock has changed, and Leonard Nimoy has changed. That much was inevitable. But what about the country? A lot of words have been written by *Star Trek* personalities and well-placed fans suggesting that the series' message of hope, peace, optimism, and scientific endeavor has altered the United States, just a little bit.

"I don't think the country has changed," Nimoy says, "but I think some people have changed. I was in New York, last Sunday, at the theater watching Patrick Stewart play Prospero, and when it was over we were moving up the aisle with the crowd, working our way out of the theatre, and a young lady said to me precisely that – 'You changed my life.' And it happens frequently, that I will get people talking about how their life has been changed in a positive way as a result of the series."

There is a dark side to fandom, however, and that side is obsession. In *I Am Spock*, Nimoy recounts how, back in 1978, his clothes were stolen by a female fan who wore them and telephoned him, saying 'I'm you right now... I'm wearing your clothes.' Many less famous stars resort to bodyguards and dark glasses to evade their fans, but Nimoy is characteristically sensible about this.

"No, I don't spend any time being concerned about it. It comes with the territory. You put yourself out there in a public position, and it's going to happen and it's not unique to *Star Trek*. It will happen with any television show. It will happen with any movie actor. You put yourself out there, you're asking people to pay attention to you, and they do. Sometimes you get unwelcome attention. I don't think it happens any more or less with *Star Trek* than with any other television series."



The popularity of *Star Trek* has increased, year by year, and Leonard Nimoy has always been at the heart of it. Although The Original Series was not an immediate success, to the point where it was cancelled at the end of the third season, it gained such a cult following in reruns that a new television series was planned. This new series – *Star Trek: Phase II* - was quickly replaced with a series of movies that captured an entire new audience, and Nimoy moved from being an actor in the first one to a central pivot of the second and on to director of the third and fourth. While *Star Trek IV: The Voyage Home* was being finished off, Nimoy was offered the Executive Producer's chair on the planned *Star Trek: The Next Generation* series. He refused, believing in part that the series just wouldn't work without the original cast, then watched the show become one of the most watched television programs in history. In an acknowledgement of Spock's (and Nimoy's) position in the center of *Star Trek*, he was asked to return in one episode of *The Next Generation* as Spock, and that two-part story – *Unification* – became the highest rated episode of the series in the US. Nimoy has gone on record in *I Am Spock* as saying that the story was "wonderful", although he was a little more candid with this magazine.

"I thought it was an interesting idea. I didn't think it was fully realized dramatically, but I think it was at least an intelligent and interesting idea. There was a story being told. Was it top notch dramatically? No – no, to be perfectly frank. I thought it was interesting – I thought it was a very valuable and important appearance because the audience was really excited about the idea of seeing it – that was a unification of a kind, wasn't it? It was a crossover of generations, of a kind. It had been done previously by DeForest Kelley, in a brief appearance, and it had been done previously by Mark Lenard, as Sarek. All of those were, I think, important landmark moments because they created a sense of family relationship and intertwining. But was it the most effective use of Spock? No."

01 *Star Trek: The Wrath of Khan*

02 *Star Trek: The Animated Series*, season 1 "Yesteryear"

03 *Star Trek: The Next Generation*, season 5 "Unification II"

04 *Star Trek: The Original Series*, season 1 "The Cage"

This touches on a point that Nimoy is keen to explain, as his actions have frequently been misunderstood. Titling his first autobiography *I Am Not Spock* and refusing to appear on the projected *Star Trek: Phase II* series gave the impression to *Star Trek*'s many and dedicated fans that he didn't like the character. His performance in *Star Trek: The Motion Picture*, limited as it was by the script, didn't help, and when rumors got out that Spock was to be killed in *Star Trek II: The Wrath of Khan* it was widely assumed that Nimoy was behind the move. Nothing could be further from the truth: Nimoy's concerns have always been to preserve Spock as a character, and to ensure that he was always an integral part of the plot.

"My concern about the use of the character goes all the way back," he explains. "There was a time very early on in the making of The Original Series when Spock was a secondary or tertiary character in the show, and there were very often scenes in the earliest episodes in which Spock did not appear. When the Spock character suddenly became enormously popular, the network's call to the production company was 'give us more Spock'. The most immediate reaction of the writers was to have Spock appear in several scenes in which he previously had not appeared, but they had not had time yet to give him a function. My position was that Spock is popular because of what he does and the way he functions. The audience want to see him function, not to see him simply standing around. What one should always do is give him a function, or leave him alone."

This decision resulted, of course, in Nimoy's absence from the block–busting crossover movie, *Star Trek Generations*.

"*Star Trek Generations* was the first time I was invited to appear as Spock and did not," he explains, ignoring the aborted *Star Trek: Phase II* series. "The reason very simply was that there was no function for him." Nimoy is insistent that his message gets across. "I was not happy not to appear," he says firmly. "It was a question of the greater or lesser of two evils, and I felt that the lesser was not to appear rather than to serve no function. I don't enjoy going to see a project in which a person is advertised as appearing, and to discover that the person has no function in the project. As an audience I don't enjoy that. I feel misled. And I feel that it would have been inappropriate to have had my name on the marquee and to have no function. It was clear to me that I simply would have been marquee value, and not adding any dramatic value if I was to appear in the role that I was offered. The handful of lines of dialogue that were ascribed to Spock in the script were easily distributed to other actors without any disruption whatsoever – that makes my point."

Given that a script could be found in which Spock played an important part, rather than just wandering through it as a reminder of the past, Leonard Nimoy would be glad of the chance to reprise the role. He doubts, however, that the people in control of the *Star Trek* franchise see any role for the crew of The Original Series.

"It becomes a question of what the intentions are. If you were to ask me, 'could there be a function?', or 'is there any value in retaining the original crew?', I would say definitely, yes, there could be. But I don't think that's the intention – at least, that's my reading. I'm not the spokesperson for that issue."

Nimoy has been absent as a film director for some years now. "I simply have not seen a movie script that was descriptive enough or exciting enough," he says. "Directing is demanding, physically and emotionally for me." His television and film appearances have also been limited to projects of personal interest. "I will act when and if the appropriate opportunity comes along. It's not as if I'm calling my agent and saying 'I must have an acting job'. I have plenty to do. I'm casting a play at the moment – a play called *The Apples of the Fall*. It's a comedy drama, relationship piece about a mother and daughter. We will be opening in February and moving to New York in April. It's been some time since I've done a play and I'm enjoying it immensely."

KIRK AND SPOCK IN THE CASTING COUCH

Jack Lord and Martin Landau are just two names of many considered for parts in *Star Trek: The Original Series*. Among the actors considered for the part of 'Captain Pike' were, apart from Jeffrey Hunter who secured the role, Liam Sullivan, Leslie Nielson, Guy Stockwell, William Shatner and, at Majel Barrett's suggestion, James Coburn. When Captain Pike was replaced by Captain Kirk for the second pilot, *Where No Man Has Gone Before*, Roddenberry unable to agree terms with Lord, Shatner accepted the offered role, riding high on a recognition factor with studio bosses after guest star appearances in such shows as *Playhouse 90* and *The Twilight Zone*.

Actors Rex Holman, DeForest Kelley and Michael Dunn were also considered for the role of Mr Spock, alongside Leonard Nimoy; Holman later appeared as Wyatt Earp in the episode *Spectre of the Gun* while Dunn, a dwarf, starred as Alexander in *Plato's Stepchildren*.

Illustration: What might have been? Martin Landau as Mr Spock and Jack Lord as Captain Kirk. Art: Martin Geraghty

William Shatner has recently been involved in the writing of two novels centering around the character of Captain Kirk, but Leonard Nimoy is keen to distance himself from this sort of return to the role he is best known for. "I don't foresee writing any Spock material in the future," he says. "I am working on an idea for a novel – the central character is an alien but not necessarily Spock. Right now, I'm enjoying the diversity. I like that a lot. I like switching quickly from one project to another. It's stimulating. I feel uncaged – not locked into any one specific long–term function. These are all varied and interesting short-term projects, and I'm enjoying myself. I'm reticent about getting into any major long-term projects right now because my personal life is terribly important to me, and as long as these projects leave me the room to live the personal life that I'm enjoying, I'm quite happy."

With a career that spans writing, acting, directing and producing, but with a face that instantly ties him to one particular character, Leonard Nimoy is simultaneously one of the least and most type–cast people working in the arts. In the decade after The Original Series was cancelled, he seemed, more often than not, to be playing cool, rational characters – including the psychiatrist taken over by aliens in the 1978 remake of *Invasion of the Body Snatchers* and one of the few fictional characters better known than Spock – the famous consulting detective Sherlock Holmes. When I asked him whether playing logical, unemotional characters was becoming second nature to him, he laughed.

"I should know how," he said. "I should know how to do that."

- ***Leonard Nimoy passed away on 27th February 2015. His autobiography, I Am Spock, first published in 1995, was reprinted by Hachette in 2015 and is still in print.***

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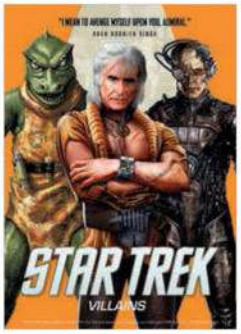

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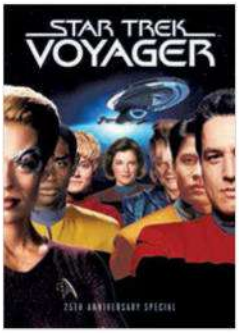

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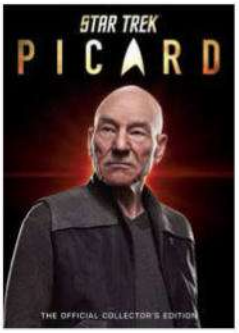

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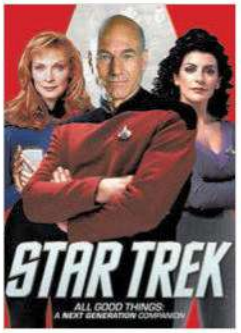

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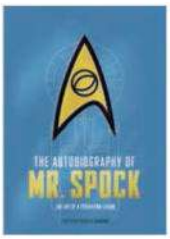
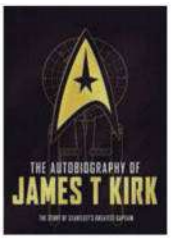


The Autobiography of Mr. Spock



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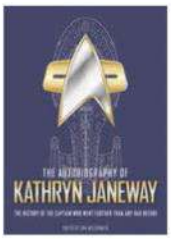

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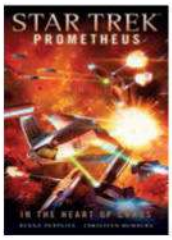

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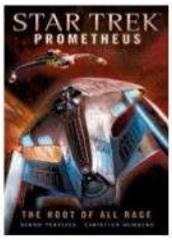

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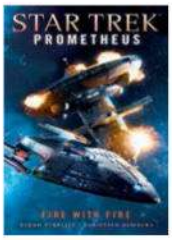

***Star Trek Prometheus:* Fire With Fire**

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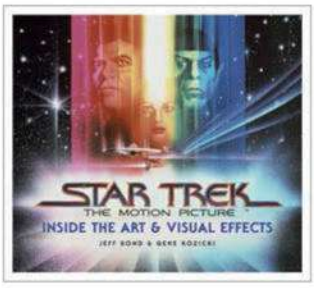

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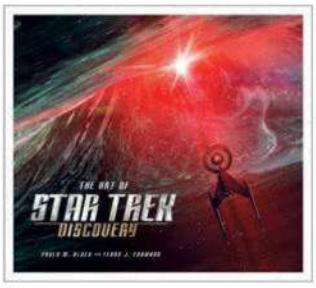

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JAMES DOOHAN

A CONVERSATION WITH JAMES DOOHAN

First published in Star Trek Magazine Issue 16 in 1996

WORDS: JOE NAZZARO

"Beam me up, Scotty." For nearly 30 years, those words have been inscribed into the lexicon of popular culture, as enduring a phrase as "Play it again, Sam," or "Frank Scarlett" – well, you get the idea.

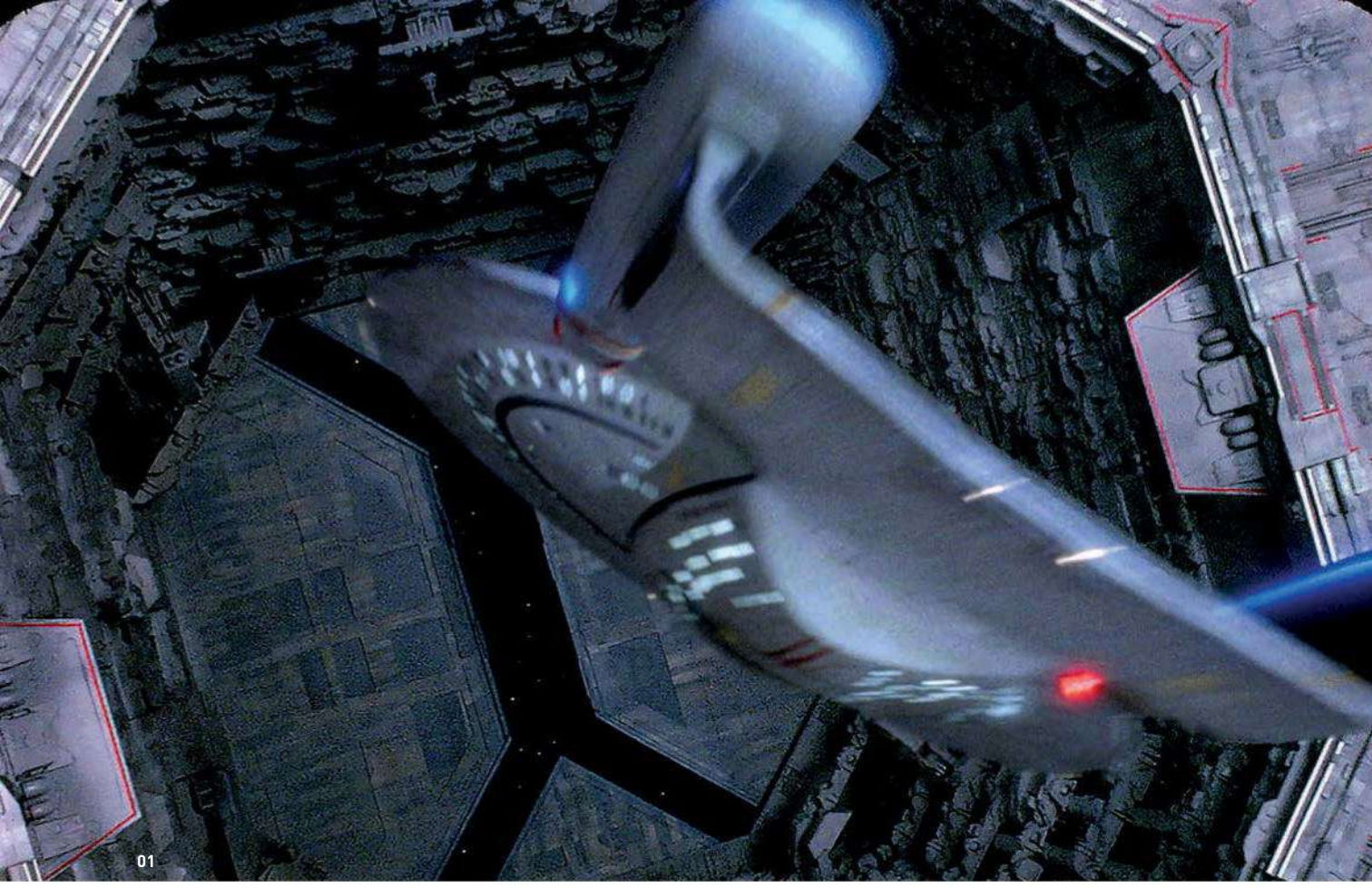
That now-classic command, given in countless permutations, was directed to Montgomery Scott, chief engineer of the *U.S.S. Enterprise* in *Star Trek:* The Original Series. It's also the title of an autobiography by James Doohan, who, with the help of best-selling novelist Peter David, recalls his time before, during and after Starfleet.

As Doohan explains, the reasons for writing a book were not prompted by the recent flood of *Star Trek*-related bios that have been flooding bookstores in recent months, but rather a long-standing demand from fans and friends. "When it gets right down to it, I've had at least a thousand people that when I started talking to them about this and that, said, 'Oh my God, why don't you write a book?' It wasn't me that shoved myself into it, it was all these people- not just fans but also people who I knew long before Star Trek."

For devoted viewers who may be expecting another tell-all *Star Trek* tome, the actor insists a relatively small percentage of *Beam Me Up, Scotty* is devoted to his tenure on *Star Trek*. A large part of it looks back at his wartime experiences as well as a very long and accomplished acting career. "As of January 12th of this year, I celebrated 50 years as an actor, which in itself is a major accomplishment. The first job I got paid for was a radio show in Toronto on January 12, 1946. I was also on television the very first Tuesday of television back in New York City – this was during the live days, long before tape came along. I was able to do 450 live television shows and never played a Scotsman once!"

Indeed, it seems no conversation with Doohan can continue for very long without the subject of his legendary alter-ego inevitably arising. Oddly enough, the actor's involvement with the original *Star Trek* series came about simply because he was in the right place at the wrong time; or perhaps vice versa.

"Two weeks before they were actually going to shoot the second *Star Trek* pilot, my agent sent me to read for the part of a Scotland Yard inspector for a show called *Burke's Law*, starring Gene Barry. I did three British accents for them."



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Doohan wasn't cast, but "ten days later, the director, Jim Goldstone, called me and said, 'Jimmy, would you come in and do some of your accents for these *Star Trek* people?' I had no idea who they were, but I went in on a Saturday morning, and they handed me a piece of paper – there was no part there for an engineer, it was just some lines, and every three lines or so, I changed my accent. I ended up doing eight or nine accents for that reading, and at the end, Gene Roddenberry asked me, 'Which one do you like?'

"I said, 'If you want an engineer, he'd better be a Scotsman,' because those were the only engineers that I had read anything about; all the ships they had built, and so forth. Gene said, 'Well, we rather like that, too,' and while it's a longer story, that's basically how it happened."

While it's easy to look back on the entire *Star Trek* phenomena with hindsight and discuss the reasons for its continuing success, no one at the time, least of all the cast, really knew what they were getting into. "Now of course, it isn't just a job, but back then, it was a completely different situation. After the first three or four conventions that came around 1971-73, we said, 'I suppose it will go on for a couple of years and then fade away,' and then found ourselves saying the same thing ten years later.

"Twenty years later, we were saying, "Good God, it's going to go on forever!' and it's just keeps going. I'm still doing 35-40 conventions a year, and I do a lot of work for computer companies, mostly because of certain episodes of the show, and particularly the scene in *Star Trek IV: The Voyage Home* with me talking to the computer. That scene really grabbed people by their funny bone, and it's the sort of background they want from me all the time."

> "I SAID, 'IF YOU WANT AN ENGINEER, HE'D BETTER BE A SCOTSMAN,' BECAUSE THOSE WERE THE ONLY ENGINEERS THAT I HAD READ ANYTHING ABOUT; ALL THE SHIPS THEY HAD BUILT, AND SO FORTH. GENE SAID, 'WELL, WE RATHER LIKE THAT, TOO...'"

If corporate entities still tend to link Doohan with his role as a futuristic engineer, that association has had an even more positive effect on fans of the series. For nearly three decades, countless would-be engineers have launched their careers using Scotty as a role model. "one of the most beautiful things that's happened to me is that I've been given an Honorary Doctorate of Engineering from the Milwaukee University of Engineering. It was mostly because of the fact that when students applied to the school, on the dotted line where it said, 'Why did you want to become an engineer?' they'd put my name in."

Not surprisingly, there was also a down side to Doohan's work on *Star Trek.* When the series was cancelled after just three seasons, the actor soon found that he had been well and truly typecast – and nobody was casting Scotsmen, thank you very much.

As Doohan recalls, "We shot our last episode in January of 1969, and three weeks later, I was working on another show, and another three weeks after that. It went on and on and I had no problem at all, and just shortly after Christmas of 1970. I got a call from a director I had worked with in 1962, who asked me, 'Jimmy, can you do a French-Canadian?' I said, 'Certainly,' and he said, 'Okay, let your beard grow, and be over here in five days.' It was a movie called Man In the Wilderness, and basically, I worked there for five months.

"When I came back in July of 1971, I'd go out to producer's offices to read for parts, and I'd walk in there and the secretary would say, 'Oh, hi Scotty!' They hadn't done that before, but now I began hearing 'Oh, hi Scotty!' and producers saying, 'I'm sorry, but there's nothing for Scotsmen today,' and I started to get really annoyed.

"It got to the point by mid-1973 that I was practically flat broke, but fortunately around that time, I got a letter from a big agency in New York, saying, 'we're getting a lot of requests for you at universities and colleges. We take 30% as our fee, but would you like to join us?' I said, 'That's great, because it's 70 percent that I'm not getting now,' so over a ten-year period, I did 250 universities. It kept bread on the table, because nobody was hiring me, even as a Scotsman."

It was nearly a decade later before the entire cast was reunited, this time for *Star Trek: The Motion Picture*, the first of the highly successful feature film outings. While it was nice to have the old gang back together again, Doohan says there was also a more practical concern. "The only thing I can remember thinking at the time was that work was work, and I had to work to make a living. When I heard they were going to start a movie again, all I could think was, 'Thank God, maybe we'll make a living out of this show!' because it was ten years later, and we knew what the fans thought.

That said, Doohan feels the *Star Trek* films really didn't hit their stride until numbers two, three and four. "Nicholas Meyer was so in love with *Star Trek* and was such a terribly good director. He's one of the best directors we ever had, although the best was Leonard Nimoy."

It was Nimoy who directed *Star Trek III: The Search For Spock* as well as *Star Trek IV: The Voyage Home*, regarded by many as the best of the *Star Trek* films.

"The beautiful thing about Leonard is that when he directed the third movie which was his first direction, he tended to talk an awful lot, but when he directed *Star Trek IV*, he hardly talked at all. I picture him going home at the end of the day and saying, "Oh boy, I sure talked an awful lot directing that movie; I'm going to shut up when it comes to number four!".

01 *Star Trek: The Next Generation*, season 6 "Relics"

02 *Star Trek: The Wrath of Khan*

03 *Star Trek: The Next Generation*, season 6 "Relics"

04 *Star Trek: The Search for Spock*

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Does Doohan agree with many of his co-stars that number four was the high point as far as the *Star Trek* films were concerned? "It was fun to work on, there's no doubt about that, but I still think that our best movie was still number six. It was mostly written by Nicholas Meyer, and most of what he predicted in that movie happened before the Russians broke down. It was actually part of our story; the intrigue and everything else that went on behind the scenes. I think it was beautifully done, and beautifully directed."

The actor's comments are less charitable regarding the fifth movie, directed by William Shatner. There were a lot of complaints that the characters weren't taken seriously.

"The only reason that I agreed to it was they had just spent $200,000 on that set, but I was not happy, and nobody was happy with Bill. I have some inside information about that from other people, but I won't bother to mention names, because they're insiders and I really don't want to upset the apple cart."

05 *Star Trek: The Next Generation*, season 6 "Relics"

06 *Star Trek: The Motion Picture*

07 *Star Trek: The Next Generation*, season 6 "Relics"

08 *Star Trek: The Undiscovered Country*

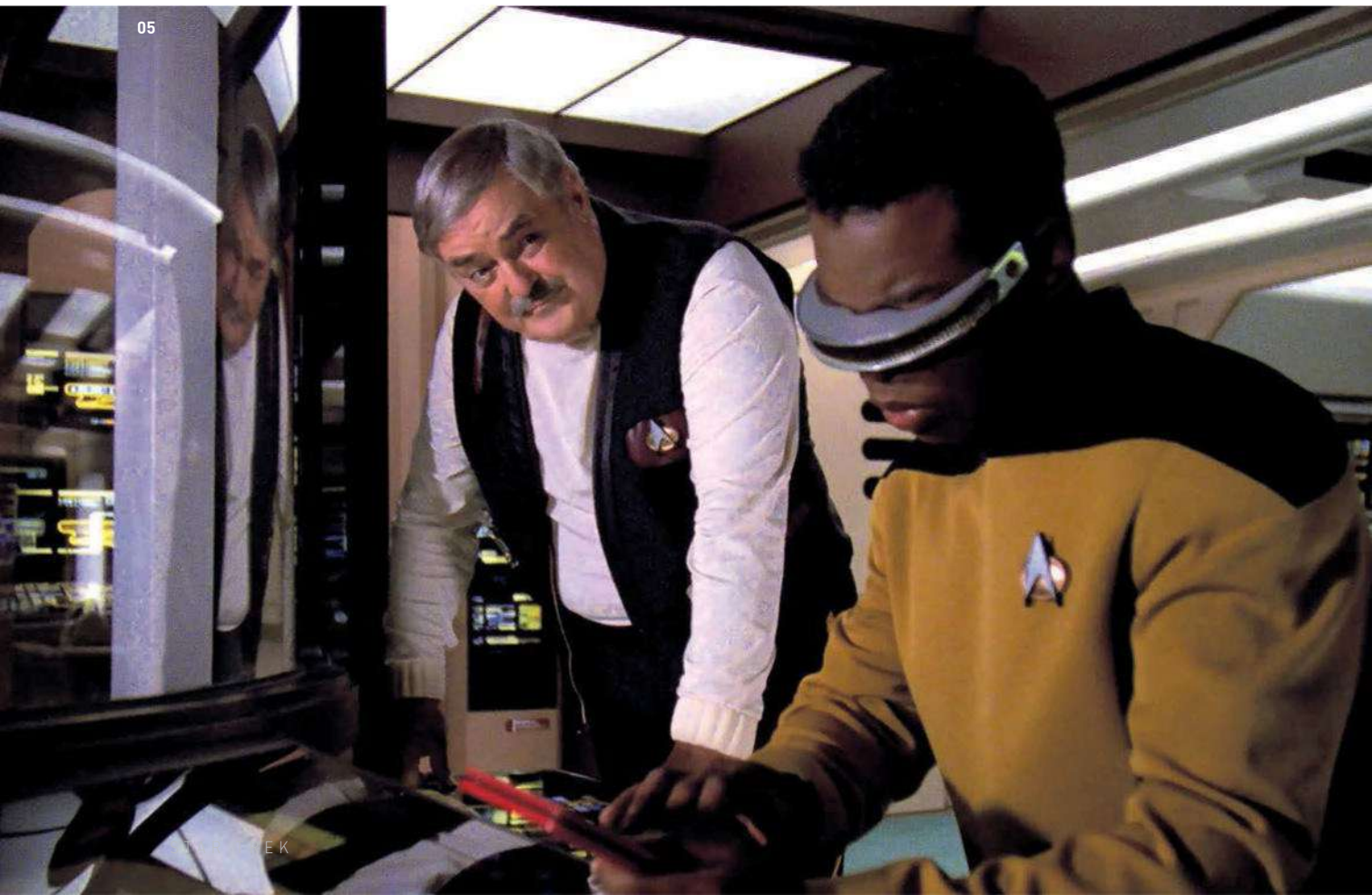
Having spent two-and-a-half decades exploring the *Star Trek* universe, it seemed a natural step for Doohan to eventually make an appearance on *Star Trek: The Next Generation*. In the sixth-season episode, "Relics", Scotty is rescued from a decades-old transporter loop and brought aboard the *U.S.S. Enterprise* NCC-1701-D, where he discovers that much has changed during his absence. "It was terribly easy to do, because they treated me like a king. It was just a marvelous experience."

Did a reconstruction of the original *U.S.S. Enterprise* bridge bring back any memories of the first series? "Well, yes, but I'm not that much into nostalgia. I know that it has to be shown, and I supplied whatever I thought was necessary, but I'm not sentimental about that sort of thing."

Doohan chuckles at "Relics" director Alex Singer's early misgivings that the script might have been too demanding for the 70-something actor. "I'm still as alive as ever!" he notes. "I had a major operation last August, but I've fully recovered from that. I took five or six months off, but it was just a circulation problem and they solved it; they gave me new arteries. I can now walk better than I did before."

Despite the success of "Relics", Scotty has yet to make another appearance in the current *Star Trek* universe. "I thought once was a damn nice of them, but I'm surprised that I haven't been on *Star Trek: Deep Space Nine*. I was doing a convention in Australia with (executive producer) Michael Piller who said, 'We're getting a tremendous amount of mail Jimmy, wanting you to be on *Deep Space Nine*.' I let a little pause go by, and said, 'Well..?' I think maybe they've been saying to themselves, 'We've got to drop these guys sooner or later…'"

Doohan's last *Star Trek*-related appearance to date was in the opening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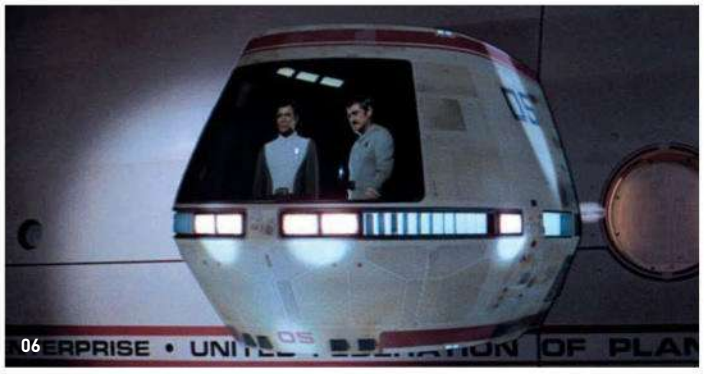
"NICHOLAS MEYER WAS SO IN LOVE WITH *STAR TREK* AND WAS SUCH A TERRIBLY GOOD DIRECTOR. HE'S ONE OF THE BEST DIRECTORS WE EVER HAD."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sequence to *Star Trek: Generations*, in which Scotty was reunited with Kirk and Chekov to launch the newly-christened *U.S.S. Enterprise* NCC 1701-B. Looking back at the film today, the experience was a disappointment. "If they were going to split it properly, why didn't they plead with the two top actors, Bill and Leonard, to appear in it, even if it was going to be for a little less money than the other films? I wish they had done that – got them all straightened out one way or the other – and then written the script, because I think it was just terrible not to have Leonard and De on there, or Nichelle and George.

"But I'm not going to turn down money because of what they did. The way it went, if Leonard had said, 'Yes, I'd be delighted to be in that movie,' I wouldn't have been on it!"

Turning his attention to current projects in the works, Doohan is getting ready to join former co-stars George Takei and Walter Koenig, filming new introductions for CIC's upcoming *Star Trek* re-releases. On the solo front, he's keeping busy with corporate projects, including a video for Hitachi. "They've re-engineered part of the company, and I was called in as a celebrity to make a little speech to let them know that nobody was going to be fired, just broken up into different teams. The president of the company came to the dinner dressed as a full Starfleet Admiral - can you imagine?

"So I've just did some more filming for them, and I'm about to do a commercial for another company that is putting out a very fast laptop computer. I've also done some voice-overs, which pay you a fantastic amount of money, just for saying five or six lines!"

And then there's Doohan's brand new literary career. After teaming up with Peter David to write *Beam Me Up, Scotty*, he'll be collaborating on the other book projects in the not-too-distant future. "Peter has written a lot of books before, and is a very good writer, so I was delighted to be working with him. I originally said, 'I'm no writer; you're going to have to give me a ghost writer, because I'm just not used to it.' I remember way back in 1946, when I first got into this business, I said to myself, 'I'd better sit down and see if I can write something.' I got as far as the word 'the' and that was it.

"Since then, the publishers got after me because they want me to do these SF books, with the help of another writer. Those books are going to be coming out five or six months after my own book."

With so many irons in the fire, it now appears that James Doohan will be able to give his well-known alter-ego a rest from time to time.

And finally, before we forget, one final question for the veteran actor: was there a real-life inspiration for Montgomery Scott?

Well, says Doohan, there was indeed a source for Scotty's distinctive dialect. "Early in World War Two, I had to go to a big signaling bombardier at that time, and the guy who was in the cot next to me was from Aberdeen. I couldn't understand a word he said for a least a week!"

EXCLUSIVE FICTION

Working Miracles

STORY: BY JAKE BLACK
ILLUSTRATION: PETE WALLBANK

The shuttlecraft *Galileo II's* warp engines ignited in a stellar display as it shot away from Spacedock. Inside, its inhabitants, Lieutenant Commander Montgomery Scott and Lieutenant Nyota Uhura, manned the controls, setting a course for the Suhazal system and their rendezvous with the *U.S.S. Enterprise.*

"It'll be good to be home," Scotty said.

"What? Don't tell me you didn't love every minute of that conference," Uhura laughed.

The two friends had spent the last week at a gathering of Starfleet's finest operations officers, seeing for the first time the initial designs for the *Constitution*-class refit. With the *Enterprise* due to complete her five-year mission in three months, it was essential that Scotty and Uhura, as the ship's senior operations officers, be briefed on the new systems.

"Aye, lassie, I suppose you're right. The refit *Enterprise* is going to be a beauty of a ship," Scotty sighed. "I just want to see her one more time before they tear her apart and put her back together."

Uhura patted Scotty's back as she moved to the aft of the shuttle, pulling ration packs from a storage compartment.

"Well, the communications systems upgrades look very impressive. The Golding brothers gave quite the presentation," she said, handing Scotty one of the packs. "And you couldn't have asked for a more appropriate venue than the Ames Research Center."

Scotty smiled and set his ration pack on the console. "That three-hundred-year-old building has seen better days. But I guess if it was a good enough place to design the six *Voyager* probes and the first Mars rover missions, it's good enough for the *Enterprise*," he said with a glint in his eye.

They each tore the silver packaging from their ration packs.

"Nothing like a starlit dinner," Uhura joked.

"With good company," Scotty replied.

Suddenly, the shuttlecraft jerked to a stop, sending Scotty and Uhura, and their meals, crashing to floor. Scotty leapt to his feet and studied the console.

"We're being pulled by a tractor beam!" he shouted.

The *Galileo* was dragged toward a massive freighter, that displayed no name and no affiliation.

"Unidentified vessel, this is the Shuttlecraft *Galileo.* You have committed an act of aggression against the Federation. We demand you release us immediately," Uhura said into the shuttlecraft's comms relay.

"No reply," Uhura said, slapping the console as Scotty feverishly, albeit futilely, tried to break the shuttle free.

U.S.S. ENTERPRISE
NCC 1701

"WE'RE BEING PULLED BY A TRACTOR BEAM!"

"Their tractor beam is strong! I can't warp us away, or else it would tear the shuttle apart," Scotty said, concern hanging over his words.

Within minutes, the shuttle landed in the freighter's hanger bay. As the two *Enterprise* officers disembarked, they were met by a tall Andorian, a mammoth Ursinoid, and a phaser-wielding Orion.

Scotty took a step toward their captor, "I'm Lieutenant Commander Montgomery Scott of the Starfleet vessel *U.S.S. Ent–*

"I know who you are," the Orion sneered. "But I suppose some introductions are in order. I am Nyren, the captain of this vessel."

"I'm Scham," the Andorian said, and then, motioning to the Ursinoid, "And this is Ju-aire."

"Think of us as an association of galactic neighbors, offering… protection… to those around us," Nyren said, an eerie calm in his voice.

"You're *gangsters*!" Scotty blurted out.

"What do you want with us?" Uhura demanded.

Ju-aire let out a quiet growl as Nyren circled the Starfleet officers.

"Well, you see, this vessel is in need of repair. Its warp engines no longer function, and if we're going to continue *protecting* people, we need our ship to fly," Nyren said, licking his lips.

Scotty and Uhura shared a nervous glance as Nyren continued, "That's where you come in, Lieutenant Commander Montgomery Scott of the *U.S.S. Enterprise*. You're going to fix these engines."

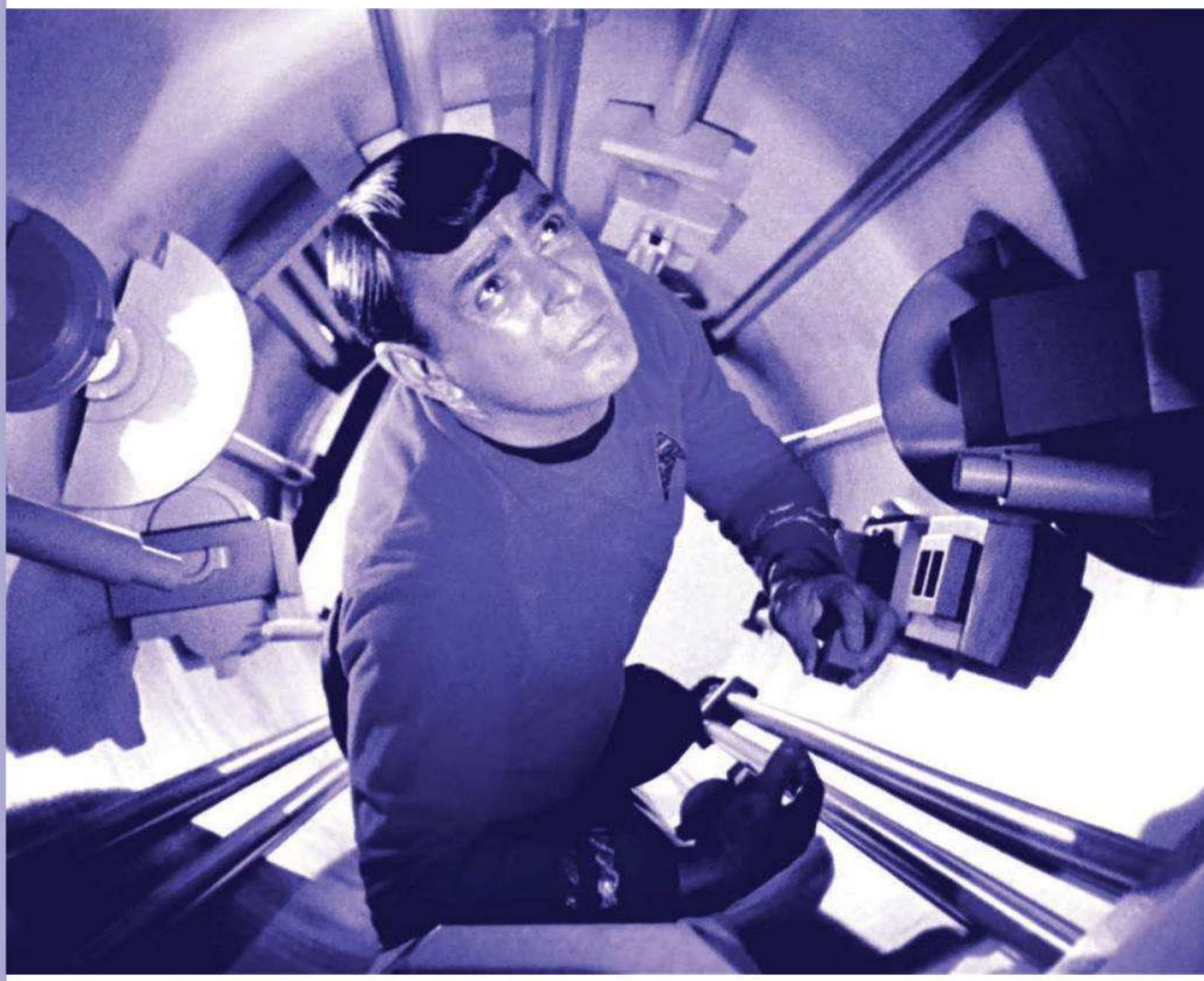
"I'll do no such thing," Scotty defiantly exclaimed.

"Oh, you will. Or you'll die. But not just you. Her, too," Nyren whispered.

* * *

Engineering was eerily quiet. Scotty lay under a console, examining the inoperable engines.

"I've never seen a mish mash like this," Scotty groused. "It's like they've taken engine parts from the least advanced cultures and forced them



together like pieces from a dozen different jigsaw puzzles!"

Tense, Uhura asked, "But can you fix them?"

Scotty pulled himself out and up from the console. Before he could respond, Nyren, Scham, and Ju-aire arrived.

"He'd better," Nyren answered.

Scotty stepped up to Nyren, determined. His brow furrowed, his eyes intense, he said, "No. They're unfixable. But you knew that already, didn't you? You've got an Algolian matter reactant injector tied to a Phylosian antimatter injector! It's a miracle they haven't blown up, already!"

Nyren slapped Scotty across the face. With full force, Scotty threw a retaliatory punch, but Nyren dodged. Ju-aire grabbed Scotty by the shoulders and tossed him to the floor.

"You're lying!" Nyren shouted.

"This ship is going to explode at any minute!" Scotty yelled.

"Then, I guess you better hurry," the venom in Nyren's voice sending a clear warning. "Ju-aire. Stay here and watch them."

The Ursinoid growled an acknowledgement as Nyren and Scham left. Uhura crouched down next to Scotty.

"Are they really that volatile?" she whispered, pulling her friend to his feet.

"Aye. They must've stolen whatever parts they could from the scrap heap and hotwired them together." Scotty replied, quietly. "They're not flying, because the matter and antimatter injectors are not compatible. They probably worked for a few weeks or months when they were first put together, but the ship's safeties shut them down."

"But if the safeties worked and turned off the engines, what's the problem?"
Uhura asked.

Scotty stared at the engine, his eyes fixed on the ill-fitting matter/antimatter containment connections. "There's still a bit of matter and

antimatter flowing from the injectors. The parts don't connect properly, so eventually there's going to be a leak that will destroy this ship instantly. And the way these have been put together, it's going to be soon. There's nothing I can do."

Uhura nodded an understanding and moved to the console.

"What are you doing, human?" Ju-aire roared.

"Fixing the engines," Uhura said, simply.

"What are ye —" Scotty began.

Uhura drew Scotty close and whispered, "If we can't stop this ship from exploding, we've got to get out of here. I've have to contact the *Enterprise.*"

Scotty stepped toward Ju-aire. "Can't ye see she's going to save all of us! Back off and give her some space!"

"Their communications systems are just as archaic as their engines," Uhura whispered. "It's like using a telegraph! But I have an idea."

Uhura's fingers strode across the console, inputting commands and creating a coded message. As Scotty watched her work, his eyes grew wide in amazement.

"You're a genius!" Scotty said.

Moments later, Ju-aire roared, startling Uhura and Scotty. They spun around to see Nyren had returned.

"Time's almost up, Mister Scott," Nyren said. "And Ms. Uhura. For someone so adept at communications, I would've thought you'd know how sensitive an Ursinoid's hearing is. We know you're trying to send a message to the *Enterprise.*"

Nyren stood face to face with Scotty and Uhura. His mouth twisting into a sinister grin.

"For that, you will die," he said.

* * *

On the bridge of the *Enterprise,* Captain James T. Kirk paced around his chair, his fingers brushing the leather back and wooden arms.

"Something's wrong," Kirk said. "It's not like Scotty and Uhura to be late."

Dr. McCoy put his arm on his friend's shoulder. "I'm sure everything's alright, Jim. If I know Scotty, he is probably still talking to the Starfleet Corps of Engineers about warp manifolds, or the colors of the new plasma injectors, or some other nonsense."

"Maybe so, but my gut says it's something else," Kirk said. "Any luck with your scans, Mister Spock?"

"Luck, Captain? No. Nor has there been any other sign of the shuttle on long range sensors," Spock spoke plainly.

"Mister Spock, I may have something," Lieutenant Emily Malina

"IF WE CAN'T STOP THIS SHIP FROM EXPLODING, WE'VE GOT TO GET OUT OF HERE. I HAVE TO CONTACT THE ENTERPRISE."

said from the communications station.

Kirk moved toward her. "What is it, Lieutenant?"

"It's a coded message, I think, from Lieutenant Uhura. It's carrying the *Galileo*'s transponder signal," Malina said, "and was sent specifically to this station."

"Confirmed, Captain," Spock said. "The signal includes Lieutenant Uhura's Starfleet I.D. and contains a set of coordinates."

Kirk nodded and moved to his chair.

"Mister Chekov, set a course for those coordinates. Mister Sulu, maximum warp," Kirk ordered.

"Aye, Captain," Chekov and Sulu said in unison.

* * *

Ju-aire gripped Uhura's shoulders, his claws digging into her shoulders, causing three rivers of blood to pour down each of her arms. Nyrean and Scham stood over Scotty who reworked wires and cables under the engine console.

"I'm telling you, this ship is about to blow!" Scotty protested. "The matter/antimatter injector connections are getting looser, causing a warp core breach!"

Nyren drew his phaser.

"Ju-aire, let her go," he ordered.

Ju-aire shoved Uhura toward Nyren, his phaser pointed directly at her.

"It's too bad your friend failed," Nyren screamed. "And too bad you *tried to send a message to the* Enterprise!"

As Nyren curled his finger around his phaser's trigger, the ship's computer's voice rang out, "*Warning. Proximity alert. Warning. Proximity alert*."

"What is this?!" Nyren demanded, activating a small viewscreen near the engine console and seeing the *Enterprise* approaching.

"They're hailing us!" Scham shouted.

James T. Kirk's visage filled the viewscreen.

"*Unidentified vessel, this is Captain James T. Kirk of the* Starship Enterprise. *You are ordered to lower your shields and surrender*."

"Never," Nyren responded.

"*You have two of my officers aboard your ship, and our sensors show you're facing a warp core breach*," Kirk said.

"You're lying to save your officers," Nyren said. "Scham, get us out of here. Engage the warp engines!"

"No!" Scotty screamed! "If you touch them, that'll trigger the leak from the warp core breach – and we'll all die!"

Nyren pulled Scotty to his feet and shoved him toward the engine console while applying pressure on his back, forcing him to work the controls.

"*I'd listen to the man*," Kirk said.

"Fix them. Now," Nyren hissed.

Scotty seemingly relented and

tapped several buttons on the console, saying, "Just one more thing."

"Shields down," the computer's voice declared, just as a pair of matter and antimatter atoms collided.

* * *

The *Enterprise* viewscreen lit up in a massive explosion.

"Shields up!" Captain Kirk ordered. "Sulu, get us out of here!"

Kirk pounded the controls on his chair.

"Transporter room, report," Kirk said, an anxious urgency in his voice.

"*I've got them, Captain. Mister Scott and Lieutenant Uhura, as well as their three captors*," Lieutenant Kyle's voice echoed through the bridge.

"Security. Lieutenant Ramirez, escort our guests to the brig," Kirk said.

"*On it*," Ramirez said.

"*Captain, Lieutenant Uhura appears injured*," Kyle said.

"Bones," Kirk said as Dr. McCoy raced to the turbolift.

Kirk felt himself exhale for the first time in several minutes.

* * *

With Nyran, Scham, and Ju-aire held safely in the brig, and Dr. McCoy having healed Uhura's injuries, Scotty found himself sitting in his quarters, contemplating the past week's events. He looked out the window, not at the stars but at the red glow from the warp nacelles. In the coming months, they would be replaced with a sleeker design. While more effective, to be sure, he didn't know if they'd be as pretty as these ones which he'd overseen for the last five years.

His sentimental thoughts were broken by his door buzzer.

"Come in," he called.

Uhura stepped in, her hands behind her back.

"I hope I'm not interrupting," she said.

"You? Never, lassie. Come in," Scotty replied.

"That was…quite a day…" Uhura said.

"Aye," Scotty said. "But we survived. All thanks to you."

Uhura smiled.

"I mean, using that ship's internal comms to route a message to the *Enterprise* through the shuttle! Like I said, genius!"

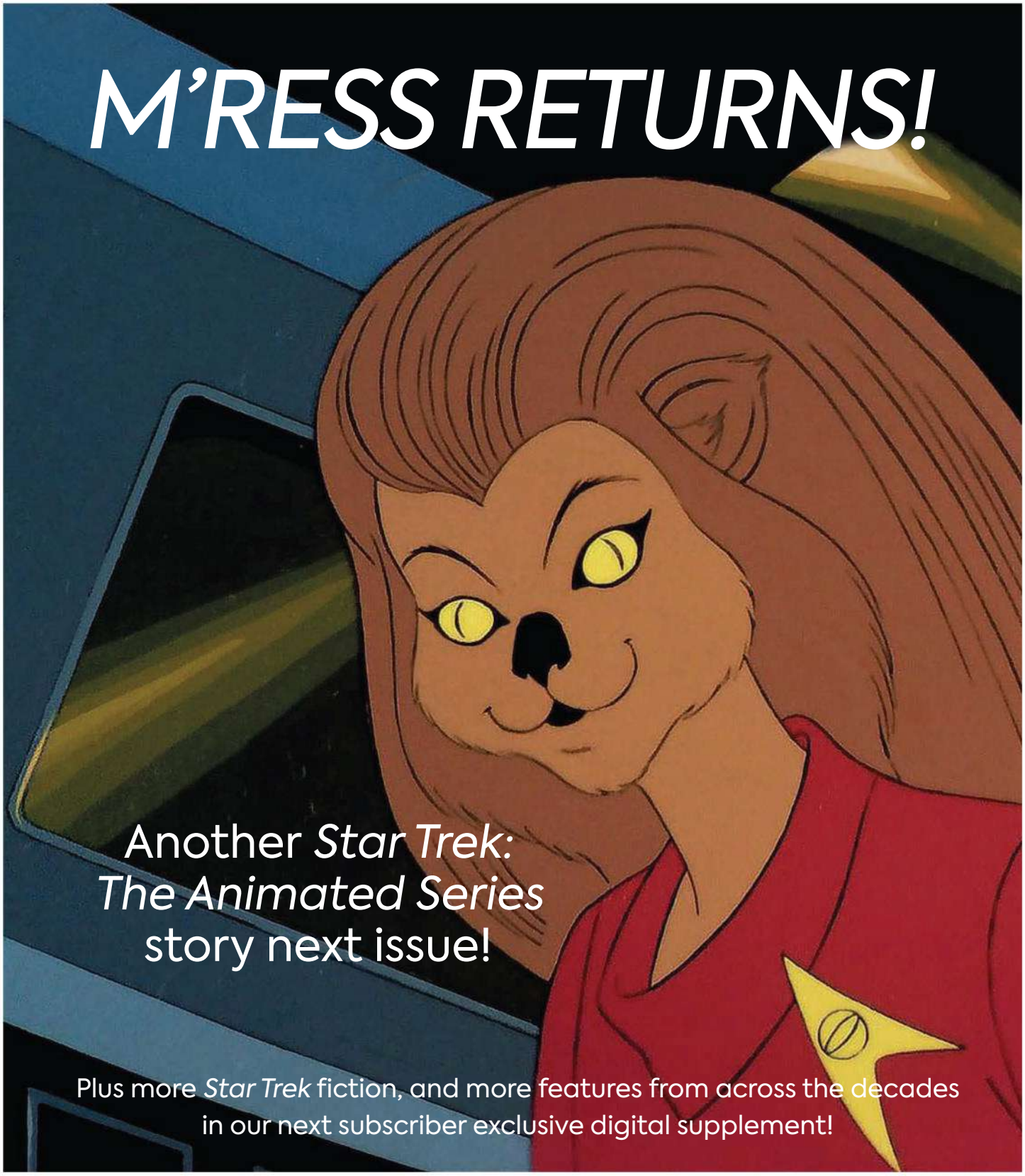
"Well, I'm just glad we came through it and made it home ok," Uhura said. "I have a surprise for you."

From behind her back, Uhura presented a pair of silver packaged ration packs.

"We didn't get to finish our starlit dinner," she said.

"With good company," Scotty grinned.

Next Issue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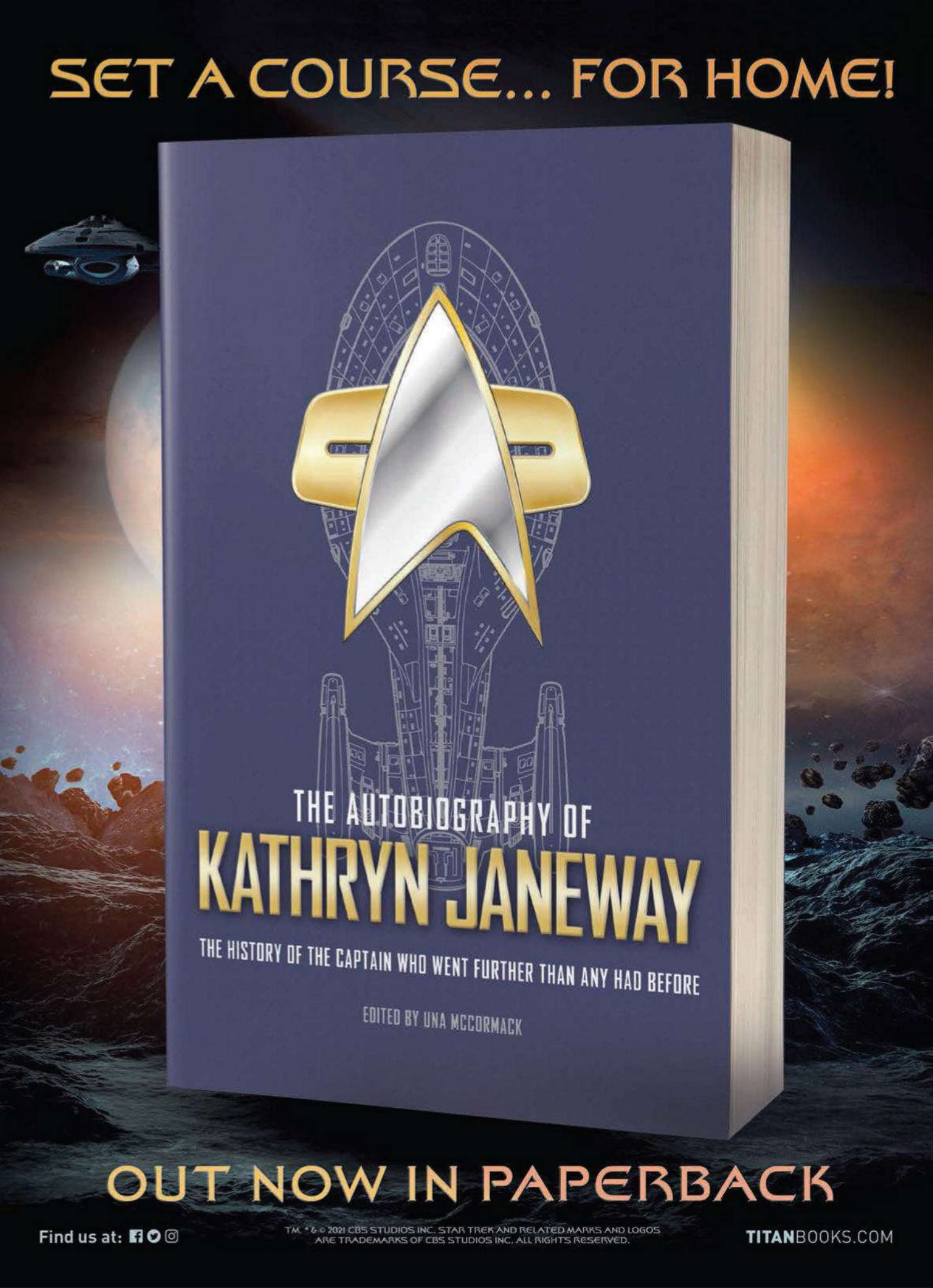
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